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LITERATURE.

“RULERS OF INDIA.”—*Mountstuart Elphinstone*. By J. S. Cotton. (Oxford: Clarendon Press.)

SIR WILLIAM HUNTER, the editor of the series to which this book belongs, was happily inspired when he entrusted the Life of Elphinstone, one of the most scholarly of Indian rulers, to Mr. Cotton, who, himself a scholar of merit and repute, is brought by the nature of his daily avocations into close and constant relations with scholars.

Mountstuart Elphinstone was born on October 6, 1779, and was the fourth son of General Lord Elphinstone, eleventh Baron in the peerage of Scotland. His mother was a daughter of Lord Ruthven. The boy passed most of his childhood either at his father's country home, Cumbernauld, in Dumbartonshire, or at Edinburgh Castle, of which Lord Elphinstone was Governor. He was for a short time at the High School of Edinburgh, where Francis Horner was among his contemporaries, and was also for about a couple of years at a private school in Kensington. Life, however, began early in those pre-examination days, and he started for India when he was fifteen. The voyage took eight months, not an unusual circumstance at that period; but he reached Calcutta on February 26, 1796, and having been met by an elder brother, who was also in the Bengal Civil Service, proceeded with him by water to Benares, a journey of two months. It was at this place three years afterwards that he had his first adventure, nearly falling a victim to the treachery of the deposed Nawâb of Oudh, who had formed a plot to murder all the English residents at the Station. This was the occasion on which Mr. Samuel Davis, whose assistant young Elphinstone was, defended his family by stationing himself armed only with a spear at the top of the stairs leading to the roof of his house, a story which has been fully told by his son, Sir John Davis, the same who wrote what is still, I suppose, our most authoritative book on China, and died only a couple of years ago. In 1801 Elphinstone was appointed Second Assistant to the Resident at Poona, with a salary of 800 rupees a month.

A youth ordered in June, 1892, to repair from Calcutta to Poona would, even if he proceeded in the most leisurely manner, easily make the journey in a week, while, if in a hurry, he could do it in less than a third of that time. In that golden age, however, hurry was unknown; and Elphinstone, with his companion and friend, Mr. Strachey, had a train of 8 elephants, 11

camels, 20 Sepoys, and between 150 and 200 servants. First they went south through Orissa, then past the lovely Chilka Lake, and so on to Madras, whence, after a long halt, they crossed into Mysore, and arrived at Hyderabad, where they remained three months. Early in 1802 they got to Poona, after having been altogether a year on the road. There they found as Resident Colonel (later Sir Barry) Close, a very able Madras officer. Ever since he left Calcutta, Elphinstone had been reading after the most omnivorous fashion. The list of books, or parts of books, which he got through on his travels would appal most of our young men, and nothing could be less like the sort of course through which success in competitive examinations is usually attained. All the time, however, he was forming his mind and becoming acquainted with the country in which he was afterwards to play so prominent a part, while at the goal of his pilgrimage he found in Col. Close—“communicative, candid, and sensible”—an excellent mentor for a young and aspiring man.

Elphinstone had not been long at Poona when the Second Mahratta War broke out; and General Wellesley (later the Duke of Wellington) was appointed to the command of the British forces. Mr. (afterwards Sir John) Malcolm was given him as his political Adiatus; but just before active hostilities began, in the month of August, 1803, that gentleman fell ill, and his place was taken by Elphinstone, who had already acquired a sufficient acquaintance with Persian, Hindustani, and Mahratti, as well as with the relations of the various Mahfatta powers (who were to be encountered as enemies or watched as faithless friends) to be able to make himself very useful. The result of this fortunate appointment was that Elphinstone was present at the bombardment of Ahmadnagar and at the battle of Assaye, in which the future victor of Waterloo “completely” (I use his own spelling, for I have read his despatch in his own hand) defeated the troops of Scindia, some of whom had been trained after French methods by the famous Savoyard adventurer, De Boigne. A few weeks later Elphinstone was present at Argâum, where the forces of the Bhonsla were broken as easily as those of his brother potentate had been just before; and soon afterwards took part as a volunteer in the storming of Gâwalgarh. Finally, he dictated to his Persian scribes the clauses of the treaty with the Bhonsla. That would be by itself a pretty good record of four months at four and twenty, or, indeed, at any other age; but the young soldier and diplomatist had time for plenty of reading into the bargain. No wonder that he remarked

“All this is extremely pleasant. I have enjoyed—I mean relished—society, and study, and business, and action, and adventure, all according to their several natures.”

The great Commander, under whom he had made his first experience in war, complimented him by saying that he had mistaken his profession and ought to have been a soldier; but General Wellesley did more, he recommended his young friend to

his all-powerful brother, who appointed him Resident at Nâgpur, with a salary of 3000 rupees a month. Here Elphinstone remained till 1807, transacting the business of his office, which was anxious but not laborious; taking a fair share in the sports of the country, hawking, coursing, and the like; but also reading a great deal of Greek, Latin, and Persian. I should think he must have been about the first Englishman who ever became acquainted with Omar Khayâm. In 1807 he went on a year's leave to Calcutta, where he made the acquaintance of Lord Minto, who had by this time become Governor-General. Thence he returned in 1808 to Nâgpur, and was soon afterwards made Resident at the Court, or rather the Camp, of Scindia. There he did not remain long, but was sent in the summer of the same year on his much-coveted, much-talked-of, but infructuous mission to Shah Shujah, the story of which is briefly and clearly told by Mr. Cotton in his sixth chapter. Into it we need not enter; suffice it to say that the motives which led the then rulers of India to embark on that adventure were not much wiser than those which governed the foreign policy of some of their successors. Our first dealings with Afghanistan, however, resulted only in a harmless failure, and not like those of Lord Auckland and Lord Lytton, in crime, folly, tragedy, and disaster, of which we, perhaps, even now, have by no means seen the end.

After a delay of a month or two at Calcutta, on his return from Peshâwar—for he never got farther than that city or entered any part of Afghanistan proper—Elphinstone sailed from the Hooghly to Bombay in an Arab coasting vessel, touching at Ceylon and Goa. At Bombay he became acquainted with Sir James Mackintosh and his son-in-law, Mr. Erskine, both of whom, and especially the former, encouraged him to write upon Afghanistan. This he did, and the book appeared in 1815. Although Elphinstone never crossed the frontiers of that country, he had collected a great deal of information about it by cross-examining Afghans, and in a good many other ways. His work is indeed still cited as one of considerable authority. Meantime he had gone back to Poona in the capacity of Resident at the Court of the Peshwa, Bâji Rao, and was mainly occupied for the next six years in trying to prevent that foolish, weak, and wicked prince from dashing himself to pieces against the ever increasing power of the great Company. Through all this trying time he showed infinite patience, great courage, and astonishing coolness. The historian of the Mahrattas, who was with him through the whole of it, writes as follows:—

“For several nights the Peshwa and his advisers had deliberated on the advantage of surprising the troops before the arrival of the European regiment; and for this purpose on October 28 their guns were yoked, their horses saddled, and their infantry in readiness. This intelligence was brought to Mr. Elphinstone a little before midnight; and for a moment it became a question whether self-defence did not require that the attack should be anticipated. The British cantonment and the Residency were perfectly still, but in the Peshwa's camp, south

of the town, all was noise and uproar. As Mr. Elphinstone now stood listening on the terrace, he probably thought that in thus exposing the troops to be cut off, without even the satisfaction of dying with their arms in their hands, he had followed the system of confidence to a culpable extremity; but other motives influenced his conduct at this important moment. He was aware how little faith the other Mahratta princes placed in Baji Rao, and that Scindia, who knew him well, would hesitate to engage in hostilities until the Peshwa had fairly committed himself. Apprised of the Governor-General's secret plans and his intended movements on Gwalior, which many circumstances might have concurred to postpone, Mr. Elphinstone had studiously avoided every appearance which might affect the negotiations in Hindustan, or by any preparation and apparent alarm on his part give Scindia's secret emissaries at Poona reason to believe that war was inevitable. To have sent to the cantonment at that hour would have occasioned considerable stir; and in the meantime, by the report of the spies, the Peshwa was evidently deliberating. The din in the city was dying away, the night was passing, and the motive which had hitherto prevented preparation determined Mr. Elphinstone to defer it some hours longer."

On October 30 the much-needed reinforcement of an European regiment arrived. On November 5 the Peshwa sent an ultimatum. Elphinstone replied that "he was still anxious for peace; but that, if the Peshwa's troops advanced, he should be obliged to attack them." They did advance. The writer whom we have just quoted describes the scene in a very memorable paragraph :

" Those only who have witnessed the bore in the Gulf of Cambay, and have seen in perfection the approach of that roaring tide, can form the exact idea presented to the author at sight of the Peshwa's army. It was towards the afternoon of a very sultry day: there was a dead calm, and no sound was heard except the rushing, the trampling, and neighing of the horses, and the rumblings of the gun wheels. The effect was heightened by seeing the peaceful peasantry flying from their work in the fields, the bullocks breaking from their yokes, the wild antelopes startled from their sleep, bounding off, and then turning for a moment to gaze on the tremendous inundation which swept all before it, levelled the hedges and standing corn, and completely overwhelmed every ordinary barrier as it moved."

The Mahratta host numbered some 18,000 cavalry and 8000 infantry, to whom we had to oppose about 2800 men, Europeans and natives. The attacking force was, however, badly handled, and the result was an easy victory for the British arms.

The next few months were occupied in much desultory fighting, and in the taking of many hill forts; but the Peshwa never really rallied from the heavy blow he had received at Kirki, and early the next year his power had become a thing of the past. Elphinstone was Commissioner of the Deccan; the Raja of Satara had been nominally restored to the throne of Sivaji, and his territory was in course of being put into something like civilised order by an officer who had reached the mature age of twenty-nine.

Mr. Cotton's ninth chapter is occupied with a necessarily slight sketch of the settlement of the Deccan, which was set on foot

by Elphinstone while he was Commissioner, but not finished by his lieutenants until he had been for some years Governor of Bombay, an office to which he was appointed towards the end of 1819. In that position he remained for the unusually long period of eight years. Two accounts of his habits at Bombay, the one by Mr. John Warden, a well-known member of the Civil Service, and the other by Bishop Heber, are quoted on pages 162 to 165, and represent very well what I have heard by tradition of his life there. I must make room for the second :

" Mr. Elphinstone is, in every respect, an extraordinary man, possessing great activity of mind and body, remarkable talent for, and application to, public business, a love of literature, and a degree of almost universal information, such as I have met with in no other persons similarly situated, and manners and conversation of the most amiable and interesting character. While he has seen more of India and the adjoining countries than any man now living, and has been engaged in active political and sometimes military duties since the age of eighteen, he has found time not only to cultivate the languages of Hindustan and Persia, but to preserve and extend his acquaintance with the Greek and Latin classics, with the French and Italian, with all the elder and more distinguished English writers, and with the current and popular literature of the day, both in poetry, history, politics, and political economy. With these remarkable accomplishments, and notwithstanding a temperance amounting to rigid abstinence, he is fond of society; and it is a common subject of surprise with his friends in what hours of the day or night he finds time for the acquisition of knowledge. His policy, so far as India is concerned, appeared to me peculiarly wise and liberal, and he is evidently attached to, and thinks well of, the country and its inhabitants. His public measures, in their general tendency, evince a steady wish to improve their present condition. No government in India pays so much attention to schools and public institutions for education. In none are the taxes lighter; and in the administration of justice to the natives in their own languages, in the establishment of *panchayats*, in the degree in which he employs the natives in official situations, and the countenance and familiarity which he extends to all the natives of rank who approach him, he seems to have reduced to practice almost all the reforms which had struck me as most required in the system of government pursued in those provinces of our Eastern Empire which I had previously visited. His popularity (though to such a feeling there may be individual exceptions) appears little less remarkable than his talents and acquirements; and I was struck by the remark I once heard, that all other public men had their enemies and their friends, but of Mr. Elphinstone everybody spoke highly."

During all Elphinstone's period of office Bombay enjoyed the blessedness of the countries whose annals are silent. But of course he did not escape the nuisance of those petty squabbles which give so much more trouble to Indian rulers than all the really important things they do; he had, indeed, more even than his fair share of them. The greatest and worthiest subjects to which his attention was directed were the codification of the Bombay Regulations (*Anglice Laws*), the giving of a reasonable share of administration to the natives of the country, and their education. What he

actually accomplished in those ways has been far surpassed; but to him remains the honour of having been a pioneer in reference to all these things. His mind had been turned to codification by the study of Bentham, to whose works he had been introduced by his friend Erskine. With regard to the employment of natives he had learnt much from Munro, who, trained in Southern India and in districts which had been for a comparatively long period under British rule, knew how useful native agency could be made, provided always it was properly supervised. That able administrator would be struck dumb with astonishment if he could see to what an extent we now use native talent in his old Presidency, and use it with excellent effect. A wise ruler in his day had to push strongly in that direction to get a little done. A wise ruler in our day has to see that a good movement is not allowed to go altogether too fast. The danger now is that ill-considered changes may be made—changes which may be incompatible with the carrying on to its legitimate end the grand experiment which we have been led into making in the East. That end must not come till we have done our work; but when that work will be done is a question belonging to the domain rather of Providence than of Politics. When Elphinstone began his efforts for the improvement of education, Bombay was extremely backward in all that concerned it. The actual measures which he proposed were thus summarised :—

" (1) To improve the mode of teaching at the native schools, and to increase their number; (2) to supply them with school-books; (3) to hold out some encouragement to the lower orders of natives to avail themselves of the means of instruction thus offered them; (4) to establish schools for teaching the European sciences and improvements in the higher branches of education; (5) to provide for the preparation and publication of books of moral and physical science in native languages; (6) to establish schools for the purpose of teaching English to those disposed to pursue it as a classical language, and as a means of acquiring a knowledge of the European discoveries; (7) to hold forth encouragement to the natives in the pursuit of these last branches of knowledge."

All that, of course, belonged to the day of small things; but without Elphinstone's intervention, what we now see would have been long delayed, and the foundation of the College which bears his name, as a memorial of his rule, was a most appropriate compliment.

Elphinstone left Bombay at the age of forty-eight in November, 1827, and, landing at Kosseir on the Red Sea, visited Egypt, Palestine, Cyprus, Rhodes, and Cos. Then disembarking at Búdrún (the ancient Halicarnassus), he travelled through Asia Minor to the Bosphorus. When he reached Constantinople, the Russians were at Shumla, and the capital of the Turkish Empire was hardly an agreeable residence for the Infidel. He took ship accordingly for Athens, with which he was delighted, noting in his diary, "There is no place I have seen in my travels that I have enjoyed so much or shall remember with so much pleasure." He wandered a great deal in Southern

Greece, remained some time with his cousin, Sir Frederick Adam, who was then Commissioner of the Ionian Islands, crossed from Corfu to Brindisi, and after a long halt in Italy, found his way to England in May, 1829. In London, confirmed bachelor as he was, he established himself in the Albany; but lived for a good many years in the most interesting society. As a good Whig, he was welcomed at Brooks's; as a traveller, scholar, and man of taste, he was no less cordially received in the Dilettanti Society; and he had the crowning "honour of being elected a member" of "The Club," in the records of which his name frequently occurs. To all proposals of public employment he turned a deaf ear. He was offered, among other things, the Persian Mission, the permanent Secretaryship to the Board of Control, and the Governor-Generalship of India, the last virtually twice. His reasons for declining these posts have been variously judged; but perhaps it would be true to say that a mixture of diffidence and philosophy—the first a reaction from the cheery hopefulness of youth, the second the growth of experience—combined with a love of leisure and study, and a weariness of Asia, to make him unwilling to put himself once more into harness. He turned to literature for steady occupation, and produced his well-known and valuable, though not specially remarkable, two volumes on Indian History. Then came several bad illnesses, and in 1841 his health broke down so completely that he was for the rest of his life more than half an invalid. Yet for a decade later he took long walks, and showed the most eager interest in conversation, especially about historical subjects. His greatest trouble came from his eyes; and for years before his death he was read to for many hours every day, walking up and down the room, with his hands behind him and his tall figure very much bent. He lived chiefly at Hookwood, near Limpsfield, in Surrey, and came very rarely to London. He saw not only the Mutiny, but the rearrangement and simplification of Indian government in 1858. In 1859 he died, having survived almost all his old lieutenants, near relatives, and friends. He has been commemorated by several good pictures, an engraving from one of which (belonging to Mr. Murray) forms the frontispiece to Mr. Cotton's book. A fine statue of him, by Chantrey, went to Bombay, but there is an excellent copy of it in the Taylor Buildings at Oxford. The monument in St. Paul's does not seem to me a successful effort.

We live in an age in which none but specialists can afford to give more time to the memoirs of even the most distinguished Anglo-Indians than will be occupied by reading Mr. Cotton's two hundred pages. He has performed his task with great skill and good sense. This is just the kind of Life of himself which the wise, kindly, high-souled man, who is the subject of it, would read with pleasure in the Elysian Fields.

M. E. GRANT DUFF.

Sight and Song. Written by Michael Field. (Elkin Mathews & John Lane.)

THE thirty poems in this dainty little volume, a few of which have already appeared in the ACADEMY, derive their subjects from works by the Old Masters in such collections as the National Gallery, the Louvre, and the galleries of Florence, Venice, and Dresden. It was a bold experiment to publish a whole book of poems upon pictures. As Mr. Swinburne has said somewhere, "No task is harder than this of translation from colour into speech"; and certainly the poems by Wordsworth and by Browning—even those by Rossetti himself—that deal with specific paintings do not rank with these poets' finest productions.

And yet, surely, poets may be permitted to study scenes of human life and visions of the things of nature as these are mirrored in lines and colours upon the canvas of the painter, and to derive from his reflection of them such suggestion as the actualities themselves might afford. In the present case the experiment may be said to have been a successful one. The various poems in *Sight and Song* are characterised by much and varied beauty; they avoid the monotony that might have arisen from the plan of the work.

In her preface Michael Field informs us that her aim has been, "as far as may be, to translate into verse what the lines and colours of certain chosen pictures sing in themselves; to express not so much what these pictures are to the poet, but rather what poetry they objectively incarnate." It is obvious that such an aim can be only partially attained. No complete suppression of artistic personality is possible, nor is it desirable; and throughout the various pieces of the book we find obvious enough traces of that view of nature and of human life which is characteristic of its author, which has found clear expression in her previous work, both dramatic and lyrical. Yet in each poem we have due and sufficient fidelity to the spirit and manner of the painter who afforded its suggestion. Especially is this the case in the three charming poems that deal with works by Watteau. All that exquisite surface gaiety of his flutters for us on the poet's page,

" Where gowns in woodland sunlight glance,
Where shines each coy, lit countenance,
While sweetness rules the air, most sweet
Because the day
Is deep within the year that must decay."

And we have a hint of the sadness that always lies behind the brightness and glitter of this painter's scenes, that is more than mere pensiveness, that is like a shadow of impending Fate—

" Now are they gone: a change is in the light,
The iridescent ranges wane,
The waters spread; ere fall of night
The red-prowed shalllop will have passed from
sight,
And the stone Venus by herself remain
Ironical above that wide, embrowning plain."

The nobler passion of the great Venetian masters finds beautiful expression in the poem upon Tintoretto's superb "Marriage

of Bacchus and Ariadne" in the Ducal Palace—

" Love is poised above the twain,
Zealous to assuage the pain
In that stately woman's breast;
Love has set a starry crest
On the once dishonoured head;
Love entreats the hand to wed,
Gently loosening out the cold
Fingers towards that hoop of gold
Bacchus, tremblingly content
To be patient, doth present
* * * * *

Is he not a mendicant
Who had almost died of want?
Through far countries he has roved,
Blessing, blessing, unbelaoved;
Therefore is he come in weed
Of a mortal bowed by need,
With the bunches of the grape
As sole glory round his shape:
For there is no god that can
Taste of pleasure save as man."

Again, in the poem upon the "Shepherd Boy," by Giorgione, at Hampton Court, we have touches of a restraint and purity which are actually Wordsworthian, and which contrast strongly with the temper of much else in the book.

" Not merely does he bear the sun
Thus visible on limb and head,
His countenance reveals him one
Of those whose characters are fed
By light—the largeness of its ways,
The breadth and patience in its joy.
Evenings of sober azure, days
Of heat have influenced the lone boy
To dream with never a haunting thought,
To be too calm for gladness,
And in the hill-groves to have caught
Hints of intensest summer sadness."

Ah, Golden Age, time has run back
And fetched you for our eyes to greet,
And set you to repair our lack
Of splendour that is truly sweet,
By showing us how life can rear
Its children to enjoying sense
Of all that visits eye and ear,
Through days of restful reticence.
Delight will never be slow to come
To youth that lays its finger
On the flute's stop and yet is dumb,
And loves with its dumb self to linger."

Among the other poems of the book I may mention an exquisite one on a still-life study by Leonardo in the Accademia of Venice, a drawing of roses and violets, "flowers he chose should never after fade"; and in the poem upon the "St. Jerome" of Cosimo Tura, in the National Gallery, the grim austerity of that Ferrarese master finds an echo in the ruggedness of the verse.

The present volume cannot take its place beside the highest work of its author. It necessarily wants the full reach, compass, and power of her finest dramas; nor does it contain anything equal to the most moving of the lyrics in *Long Ago*. It may be regarded as a pleasant interlude to this artist's more strenuous work; and we must look in the future for further efforts in the direction of the drama, which affords scope and space enough for the author's highest powers. But, still, this is eminently a fascinating little volume; one that will give to many readers a new interest in the examples of pictorial art with which it deals. Certainly, in the delight in the beauty of the human form and of the fair shows of earth, and sea, and sky which it manifests, and in the harmonious verbal expression which this delight has found, the book is

one of the most Keats-like things that has been produced since Keats himself went the way of all great poets and took his seat among the immortals.

J. M. GRAY.

Familiar Studies in Homer. By Agnes M. Clerke. (Longmans.)

It has been said that the true antithesis of poetry is not prose, but science. Whatever truth there may be in the saying, it is not true in the sense of any mutual exclusion or repulsion between the members of the antithetical couple. Poetry and science meet and mix in the greatest philosophical systems: the operation of natural laws as such has been described in language of supreme literary beauty by a series of great physicists from Aristotle to Tyndall; and some among the masters of imaginative literature have assimilated the exactest knowledge of their age. What is practically more important, without science we cannot properly understand, and not understanding we cannot appreciate, the best poetry. There are two kinds of criticism: one, rather old-fashioned, calls our attention to the beauties of a poem, communicating to us the enthusiasm of another reader, a skilled judge whose perceptions are more delicately attuned to aesthetic impressions than our own; such criticism, in Thackeray's phrase, teaches us how to admire. The danger of this kind is to become somewhat subjective, somewhat arbitrary, being necessarily unreasoned, a matter of individual taste. The other kind, an essentially modern growth, may almost be called a restoration: not that justly decried restoration which effaces or disguises what it would reconstruct, but the intellectual process that enables us to realise the circumstances in which a literary work was produced and the experience to which it was addressed—placing it, so to speak, in the proper atmosphere, the proper perspective, the proper light; reproducing in us the world of consciousness into which it was received by its first audience. And the older the poem the more necessary, the more difficult, is this critical preparation for its perfect apprehension.

Miss Agnes Clerke has written beautifully of exact science; she now writes with exact science of Homeric poetry. She has not, indeed, attempted to resuscitate the world of religious ideas and of social facts in which Homer moved. Nor has she touched more than incidentally on his notions of history and geography. These are topics that have already been discussed with sufficient fulness by competent scholars. Her business lies rather with the background and the accessories of the Homeric picture: the more homely side of that heroic life, the more peaceful interests that it shared with ourselves in stars and metals, in flowers and trees, in dogs and horses, in eating, drinking, furniture, and pretty things. A Greek of Plato's time believed that to know his Homer thoroughly was to possess an encyclopaedia of the arts and sciences; and almost the same may be said now, only the modern student must bring his encyclopaedia with him, instead of extracting it from the "Iliad" and the

"Odyssey." Here Miss Clerke's scientific training has stood her in good stead; and her extensive acquaintance with all orders of physical phenomena has not been too much to show how little he knew of things who of all the ancients knew men and women best.

A lady once asked how astronomers ever found out the names of the stars. This wonderful discovery had not been carried very far in Homer's time. The "Iliad" knows the Bear, Pleiades, Hyades, and Orion, to which the "Odyssey" adds Boötes. Neither poem recognises any distinction between stars and planets, or mentions a polestar. The latter omission is, according to Miss Clerke, amply justified by the circumstance that a polestar did not then exist. The precession of the equinoxes had carried the celestial axis away from Alpha Draconis, and had not yet brought it up to the tip of the Lesser Bear's tail. The poet passes a much better examination in the common metals, failing only in zinc, but comes to grief over his botany paper. He is ignorant of the beech, never saw a primrose, mentions violets, but is unable to give an idea of their colour, talks confidently about crocuses, but is silent when asked about their perfume, has heard of roses and lilies, but again breaks down before the terrible question, How do they smell? Indeed, like Locke's blind man who "bragged one day that he now understood what scarlet signified," explaining that it was "like the sound of a trumpet" (not a bad shot either), Homer, when pressed, is inclined to think that lilylike means a sound like the rasping of cicadas. However, in this wonderland each new shortcoming gives the bard a step up in antiquity by way of accounting for the phenomenal limitations of his knowledge. And one cannot complain of the authoress for exposing deficiencies that have suggested to her such beautifully worded reflections as these:—

"The slenderness, then, of Homer's acquaintance with the finer kinds of bloom introduced gradually from the East is apparent from his seeming ignorance of their ravishing perfumes, no less than from the inadequacy of his hints as to their beauty of form and colour. His love of flowers was in the instinctive stage; it had not come to the maturity of self-consciousness. They obtained recognition from him neither as symbols of feeling nor as accessories to enjoyment. Nausicaa wove no garlands; the cultivation of flowers in the gardens of Alcinous is left doubtful; Laertes pruned his pear trees and dug round his vines, but reared for his solace not so much as a poppy. No display of living jewellery aided the seductions of Circe's island; Calypso was content to plant the unpretending violet; Aphrodite herself was without a floral badge; floral decorations of every kind were equally unthought of. Flowers, in fact, had not yet been brought within the sphere of human sentiment; they had not yet acquired significance as emblems of human passion; they had not yet been made partners with humanity in the sorrows of death, and the transient pleasures of a troubled and ephemeral existence" (pp. 174-5).

Many a traveller in Greece must have wondered why such an ungraceful flower as the asphodel should have been chosen to clothe the Elysian fields. Miss Clerke

adopts the rather unromantic explanation that this famous plant was a sort of cemetery potato, grown on graves in order to supply the shades below with an inexpensive source of nutriment (p. 212). The mysterious herb moly is ruthlessly interpreted as "a clove of garlic" (p. 215); while the magic draught of Circe, to which it served as an antidote, turns out to be nothing more extraordinary than an infusion of mandragora (p. 217). Helen's comforting nepenthes was *not* coffee nor yet hashish, but most probably opium (p. 228).

The chapter on Homeric meals resembles a certain collection of menus mentioned by Prince Bismarck as containing "some very remarkable combinations." A posset, brewed for Nestor and his companion in the Eleventh Iliad, is composed of an enormous bowlful of Pramian wine, seasoned with a good sprinkling of goat's milk cheese and barley-meal, which the wounded heroes swallow, "adding piquancy to the liquid concoction by simultaneously devouring a dozen or so of raw onions" (p. 197). Onions and garlic were indeed the favourite vegetables of the Achaeans; butcher's meat held the highest place in their cuisine (not that there were any professional butchers); poultry, with the single exception of geese, being unknown, while game and fish were only resorted to under pressure of famine.

I have reserved for the last what many will regard as the least satisfactory part of this very entertaining and erudite volume—the introductory chapter dealing with the Homeric problem. The results of recent archaeological discoveries are there marshalled in great force; but when questions of age and authorship come up for solution, Dr. Schliemann and his fellow-labourers do not seem to help us much. Literary and historical considerations must after all decide the issue. In disputing the ancient tradition which places Homer about the middle of the ninth century B.C., Miss Clerke herself falls back on the old argument that he nowhere refers to the Dorian migration, and must, therefore, have lived before 1000 B.C. But the argument from silence is a very dangerous one. It would prove that Aristotle wrote before the age of Philip, because there is no reference in his "Politics" to the destruction of Greek independence. It would prove that Plotinus had never heard of the Roman Empire, because he never mentions such an institution in his "Enneads." It actually has been used to prove the non-existence of Christianity in the time of Josephus. But this alleged silence of Homer has been gravely questioned. To Ernst Curtius the "Iliad" is one long celebration of the Achaean settlement in Asia Minor consequent on the expulsion of the Achaeans from Peloponnesus. Miss Clerke does not seem to have sufficiently studied a theory which has been steadily gaining ground in Germany for the last sixty years, and according to which the "Iliad" is a picture of the conflict between these new-comers from European Greece and the original Greek settlers in the Troad, thrown back, as was the Hellenic custom, into a semi-mythical past. It is argued that the poems offer us a faithful picture of old Achaean civilisation, then extinct, and that

such a resuscitation was incompatible with the resources and ideas of Homer's age. But was it really extinct? Holm has very pertinently replied that Mycenaean civilisation may well have survived for centuries in the Achaean colonies, just as the manners of old France are still to be found among the French Canadians. Had Homer been really describing a pre-Dorian invasion of Asia Minor he would hardly have pictured his Troy as a thoroughly Greek city—Greek in language, in religion, in government, and in customs. We are told that his geography is archaic. But we may surely give him credit for a general acquaintance with the names of the pre-Hellenic inhabitants of the Asiatic coast.

The argument from the language of the poems tells so convincingly in favour of their comparatively late origin that it can only be met by the wild assumption that they were "translated from the Achaean tongue into the current idiom of Colophon and Miletus" (p. 10). But Miss Clerke ignores Prof. Jebb's refutation of what she calls Fick's "remarkable demonstration" to this effect. Another strong assumption is, that the poems were composed without the aid of alphabetical writing; for this was confessedly not known to the Greeks until centuries after the date contended for.

As regards authorship, Miss Clerke is inclined to accept the original integrity of the "Iliad," rejecting as later additions only the Doloneia and some other less important episodes; but she agrees with those who assign the two great epics to distinct poets separated by a considerable interval of time. There are no doubt strong reasons for holding this opinion, but they are chiefly such as would equally go to prove the multiple authorship of each poem taken by itself. I must confess my surprise to find Miss Clerke declaring, as if there could be no doubt about the matter, that the two poems "are probably as unlike in style as, under the circumstances, it was possible for them to be" (p. 26). To my mind, there are no two literary masterpieces presenting so close a resemblance in their fundamental structure. Take the five following notes: (1) minute coherent verisimilitude of description; (2) unaffected idyllic naïveté; (3) the power of pregnant phraseology, of opening illimitable perspectives by a few simple words; (4) sustained dramatic presentation of noble personalities, effected by the fewest possible strokes of characterisation; finally, (5) tragic grandeur and intensity of passion, amenable to no control save that of the heroic spirit in which it resides, expressed by language of commensurate dignity and splendour. These are all Homeric notes, and in each of them Homer is supreme. Now all five are exhibited in the "Iliad" and "Odyssey" alike. Is it credible that so many excellences, not one of which has ever since been singly equalled, should in this miraculous combination be so soon repeated? No other age or country has produced two authors of the highest imaginative genius so closely resembling one another; the higher the genius the greater is its differentiation. Nor is this all; certain Iliadic characters—Menelaus, Helen, Achilles, to say nothing of Odysseus himself—reappear

in the "Odyssey" and talk in perfect consistency with their known characters; not, indeed, as we should have expected them to talk (for who could anticipate Homer?) but so that we recognise them in their new surroundings with wonder and delight. More than one other poet has tried his hand on the hero of the "Iliad," none but the poet of the "Odyssey" has reproduced him to the life, and exactly to such life as a reanimated shade should possess. The heroes and heroines of the "Orlando Innamorato" were far easier to repeat, yet Ariosto, with all his genius, could only give us effaced and conventionalised copies of Boiardo's etchings. Thus the improbability of a divided authorship is raised to the fourth power, and becomes practically indistinguishable from an impossibility.

In reply to all this we are told that the author of the "Iliad" makes dogs feed on dead bodies—therefore he dislikes them; the author of the "Odyssey" makes a dog recognise his master after twenty years—therefore he loves them; therefore the two cannot be the same. You might as well argue that one Byron wrote "The Siege of Corinth," and another Byron the "Inscription for the Memorial of a Newfoundland Dog." The difference is one of circumstance, nothing more. Miss Clerke herself writes with equal eloquence about the repulsive and the attractive traits of canine character. Why can she not grant a similar breadth of comprehension to Homer? or is she herself a double star with complementary colours? The present reviewer is a professed dog-lover; yet he must confess to having loathed the very sight of the animal in Greece. There is no need to go into further detail. Grant that the materials of the two epics have been drawn from different sources, grant that they have been transmitted through the medium of different rhapsodical schools, still it remains true that the dominating imaginative elements in both are due to a single master, to the greatest poet of antiquity, the most perfect poet of all time.

Miss Clerke's book should be in the hands of every student of Homer. But I think it would gratify the authoress still more if those among her readers whose studies have not yet taken this direction should at once begin to read Homer, and if possible learn to read him in Greek.

ALFRED W. BENN.

A Mirror of the Turf. By L. H. Curzon. (Chapman & Hall.)

This is a painful but certainly an interesting book, and is evidently written by one who knows. The universality of betting on horse racing at the present day is constantly lamented, but its real extent is probably little known. No dweller in large towns can be unaware of the fact: his daily paper will contain a prospectus of the day's racing, with carefully calculated prophecies as to the probable winners. The afternoon half-penny papers live on their sporting intelligence, whatever political principles they may profess; and throughout the afternoon the news boys rush through the streets shouting all the winners, and selling new editions of their papers as each race is run.

In fact, the winner will be published in a paper sold in the streets of London within five minutes of a race run at Newmarket. I remember telling the leaders of my own party, who were consulting how to increase the influence of the *Evening News* that was then being started, that it would never cope with the *Star* unless they could get a tipster the equal of Captain Coe. As a matter of fact, the *Star* is sold by hundreds to men who never even glance at its political columns, for the sake of the *Sportiana*—a column culled by the above-named gentleman from the columns of the daily papers, written by Hotspur, Pavo, and other leading sporting writers. The tips are merely selected from those given in the morning papers; but they are judiciously selected, they are always founded on recent public form, and they are as generally successful as such tips ever can be—i.e., they sometimes come off, but anyone backing horses upon them with regularity would soon find himself in the workhouse. It is very easy to abuse the press for devoting itself to such deleterious matter. But the press will always provide what the public demands; and the *Daily Telegraph*, which, it is said, pays Hotspur two thousand a year for his daily article on the Turf, would find an enormous decrease in its circulation if that most important article were withdrawn. Even that very dull but respectable paper, the *Morning Post*, keeps its own racing prophet, Pavo, though he confines his attention to the chief meetings, Newmarket, Epsom, Ascot, Goodwood, and Doncaster, and speaks in a lordly tone of contempt of the gambling handicaps at gate-money meetings. I believe that the *Times* is the only daily morning paper that does not indulge in tips; and when we remember that there are three daily sporting papers, and an infinite number of weeklies, confined to this all engrossing subject, we must acknowledge that the public is absorbed on the great question, I will not say of racing, but of winners, and it would be the idlest hypocrisy to suppose that the most respectable people take no interest in the matter. Together with this acknowledged state of affairs, the police reports are constantly full of what are called raids on betting clubs, when hundreds are taken before a magistrate for the offence of staking their half-crowns on racing results, and the small bookmakers caught *flagrante delicto* are heavily fined for their infraction of the laws; while it is notorious that the classes may bet as much as they like without fear, and it is only in the case of the masses that difficulties are thrown in the way of backing their fancy.

The distinction at first sight appears very invidious; and Mr. Curzon, who has strong views on the subject, considers that the remedy would be found in licensing bookmakers by the Jockey Club, legalising ready money betting, and absolutely doing away with all bets on the nod, as the credit system is called, and requiring every bet to be staked when made. The change would unquestionably be advantageous in many respects, but it is a sufficient answer to say that it is impossible. No English parliament would

legalise ready-money betting, as it would be considered *contra bonos mores*. The only argument for the existing apparent inequality in the law is that it is right to interpose every obstacle to betting in ready money, while it would be impossible to prevent men from betting with one another where no money passes on the transaction, and that it is sufficient to make the recovery of a wager impossible by law without endeavouring to stamp it as in itself a criminal offence.

Mr. Curzon gives some curious calculations as to the extent of this betting in small sums by the public, which alone enables bookmakers to lay their large amounts with betting owners who have a "coup" on hand.

"To affirm that a sum of from four to five millions is annually risked in bets on horse races looks like wishing to play on the credulity of the public, but good reasons exist for believing that the amount named is about right, and under rather than over the real total" (p. 195).

And yet, as he says,

"In the Turf Market the backers have the worst of the deal throughout, the money risked finding its way into very few hands at the end of the chapter. Backers come and backers go day by day, but the bookmaker who plays a prudent part holds his place and strengthens his position more and more. Those familiar with the incidents of betting know full well that not one backer of horses in every hundred can live at the game. Most bookmakers see ninety-nine of their clients go down, many of them with great rapidity—the kind, for example, that come on Tuesday morning and are squeezed out by Friday afternoon. Few of those who in any one year begin to back horses with the running of the Lincolnshire Handicap are able to live at the business to the date of the Cambridgeshire, which is the last great race of the season" (p. 198).

At first sight it would look as if the backer ought to have the best of it. He is not, like the layer, compelled to bet in every case. He can risk much or little on his own judgment. He can choose his place and time. But even certainties are upset more often than they come off. An Ormonde is poisoned a few days before a race which was at his mercy; and in this case the most creditable part of the base business is that the trainer, Mr. Porter, openly avows that his vigilance was at fault, and that he has no doubt that it was not a natural disaster, but that the horse was got at. In the following week Colorado, an equal certainty for the Chester Cup, broke a blood vessel in the race, and a brutal and ignorant public hoots his honest jockey for pulling him up, when, with the blood streaming from his nostrils, he could hardly breathe. Contingencies of such a nature bring grist to the honourable bookmaker, and constant loss to the most experienced backer. Who, then, can stem the tide and win at such a risky business? Mr. Curzon shall tell us:

"Those persons who have the best chance of making money by means of horse racing are the men who act as go-betweens for jockeys, or for trainers, or for such owners of horses as are also keen betting men. There are men now living at Newmarket worth thousands of pounds, though ten or twelve years since they

would have found it difficult to scrape together ten shillings. These are among the men who have risen, and so dazzled the eyes of some of the gentlemen of the sporting press. When they own a horse or two, as several now do, and one of their animals proves successful in winning a race, they are at once elevated another step, and spoken of by some writers as 'the astute Mr. So-and-so,' or as Mr. This-and-that, 'the clever and intelligent owner of Cheek and other well-known horses' (p. 201).

Mr. Curzon's chapter on Racing Rogueries is certainly the most amusing in the book, and could only have been written by one "thoroughly in the know." His account of the working of Conspirator's great coup for the Haymarket Handicap; of the way in which the well-known Turf Commissioner, Mr. Dudley Smooth, works the oracle for his friends, the aristocratic owners of three leading stables, to reduce victory to a moral; the way in which the unhappy public are milked over "stiff-uns"; the mysteries of scratching, when a too eager public have anticipated a disgusted owner by bringing his horse to a short price, before he has made a bet; the horses that are run to lose, and the way in which the biter is sometimes bitten in return—are they not all written in this vivacious chronicle?

Doubtless many honourable men, owners of race horses, back them when they think they have a chance without indulging in any of the discreditable transactions which Mr. Curzon describes; and some few wealthy men are able to race for sport and not for money, and such men never, or rarely, bet at all. It is acknowledged, however, that without betting it would be impossible for an owner to pay his expenses, and it is only the vast extent of betting by the public that enables the bookmaker to lay large sums with owners against their horses. It is the luxury of a few wealthy owners, like Mr. Rose and the Duke of Westminster, to be able to race for the sport alone; to most men the sport has become a gigantic financial business, and under such circumstances, the demoralising tactics described in this book would appear to be unavoidable.

JAMES INNES MINCHIN.

NEW NOVELS.

Edleen Vaughan. By Carmen Sylva. In 3 vols. (White.)

Lucy, Francis, and Cousin Bill. By Aden Wistan. In 3 vols. (Eden, Remington & Co.)

Madame Valerie. By F. C. Philips. (Heinemann.)

Guy Darrell's Wives. By F. Iles. (Griffith, Farran & Co.)

Betsy. By V. (Osgood, McIlvaine & Co.)

A Younger Sister. By the Author of "The Atelier du Lys." (Longmans.)

Brought Together. By Rita. (Griffith, Farran & Co.)

Under two Skies. By Ernest William Hornung. (A. & C. Black.)

CARMEN SYLVA writes with power, and with considerable effects of what may be called literary chiaroscuro. But the use of an

alien language must always be difficult, and there are certain defects of style in *Edleen Vaughan* which were perhaps unavoidable. On the whole, however, Her Majesty's command of our Queen's English is remarkable. The story itself is exciting to the last degree; but we could have spared the episode of the old witch Ulla, who could give points in horror to her weird sisters who so exercised Macbeth. The novel is rightly described under its second title of "Paths of Peril," for so the heroine, Edleen Vaughan, finds those ways to be upon which she enters out of idolatry for her son. A more painful narrative of maternal devotion and filial wickedness was never constructed. Mrs. Vaughan has been twice married, and, when the novel opens, she is still comparatively young. Her husband loves her and his own children by her; but he has no notion how to treat Tom, the son of her former marriage, who would seem to have been an ingrained rascal from his birth. As he grows up he becomes a monster in villainy, ruining young girls, and rejoicing like Mephistopheles over their fall. He is catholic in his vices, and trades upon his mother's love in such a way that his crimes bring her to a premature grave, while they end for himself in transportation for life. To find money for her son's infamous pleasures, Mrs. Vaughan strips herself of all she possesses, robs her husband, and allows a faithful servant who is devotedly attached to her to go to prison. But all her sacrifices were of no avail; they only hastened the ruin of the being she would have saved; and when in the anguish of her own death struggles she realised too late the awful mistake she had made from the first. By way of contrast to the misery and suffering of the Vaughan household, we have the family of the Gwynnes, each of whose members, from the noble-hearted vicar at the head, was an ornament to society, and a source of usefulness in his or her generation. More worthy specimens of fine, humane, and Christian character we have rarely met with. The songs of the minstrel Llewellyn scattered about these volumes manifest no slight amount of the poetic afflatus; but they are at times defective in construction.

The three volumes of which *Lucy, Francis, and Cousin Bill* is composed contain 881 pages of closely-printed matter, of which some 500 might well have been spared. Many of the conversations, as well as the original remarks of the author, are excessively trivial. The story itself is interesting, and if it had been compressed within reasonable limits might have attained a fair measure of success. The author claims that he has known many of the characters personally; but as there is not much that is distinctive or original about them, the claim excites but a faint interest in us. Lucy is a nice, lovable sort of creature, though she acts rather foolishly at times, and her language is "high falutin'." But we are truly sorry for her difficulties and trials, and glad that at last she finds happiness in her union with the faithful Francis.

Mr. Philips is as clever as usual in *Madame Valerie*, though the incidents are

not so uncommon as in his previous novels. George Chatterton, while loafing about in Brittany, comes across a daughter of the people, one Dina Pitaux. She is

"lithe and tall, and magnificently proportioned, her dress of blue woolen fitting closely to her supple figure, and the folded kerchief about her shoulders not more daintily white than the rounded polished throat."

The old story follows—a little passionate love-making and an elopement. The lovers do not marry, because that would involve financial ruin to George. As soon as the novelty has worn off, his companion—who has more than the usual feminine spirit of evil within her—leads him a sorry life. When at length he does fall in love with a young English girl, and marries her, Dina does her best to blight their life, and for a time succeeds in doing so. It is rather far-fetched to transform the Brittany peasant girl into Mme. Valerie, the fashionable dressmaker of Bond Street.

In Mr. Iles's story Guy Darrell has already had two wives, and is just about to take a third when he is providentially saved from bigamy, and worse, by discovering that No. 1 is alive. The third person to whose charms the susceptible Guy has succumbed proves to be his own child, and the daughter of his first wife, who returns from the Cape just in time to prevent a catastrophe. The character of the vindictive old man Clare is surely strained. There is plenty of sensation in this volume for those who like their reading highly spiced.

The heroine of *Betsy* is a rich American girl—"from Chicawgo you know"—who is on her travels in Europe. She forms a striking contrast to Evelyn Vernon, a young English woman, whom she meets in Venice. Evelyn has led a retired country life with her father, who may be described as an intellectual wet blanket. Evelyn gives up her lover, an enthusiastic Liberal politician, because her selfish parent, the Tory Sir George Vernon, does not know how he can get on without his daughter. In the end the lovers are brought together again in characteristic fashion by Betsy, who has followed her English friends to London. The story is well written and, if not robust, is sufficiently entertaining.

The author of *A Young Sister* gives us some charming transcripts of scenery in the Lake district. Guenola Hayes, the daughter of a poor country squire, is an original sort of girl, who rebels against the placid country life she is obliged to lead, and longs to get out into the world to mix with its intellectual stir and find a larger sphere of action. But Mr. Hayes declares that no daughter of his "shall be a bad imitation of a man or pose as a strong-minded lady." Marcia, the elder sister, is a complete foil to Guenola, living content in a kind of humdrum intellectual companionship with her father. How Guenola finds an outlet for her originality the reader must discover for himself. As a whole the sketch is worthy of the delicate hand which wrote *The Atelier du Lys*.

The volume of stories by Rita, entitled *Brought Together*, is a real treat. Not one

of them but possesses a strong human interest. It would be well, perhaps, if there had not been such a dominant note of sadness running through the whole, but this is preferable to the sickly sentimentalities which so frequently pass under the name of fiction. In several of these stories the descriptions of nature attain a high level, though delineation of character is Rita's strongest point. It is almost impossible to read with a dry eye such sketches as "Little Count Tista" and "The White Cross." They bring into strange relief the pathos of humanity, and yet they likewise show the heights of endurance and devotion to which loving souls may attain. Beautiful also are the stories entitled "A Knot of Parma Violets" and "Ere the Sorrow comes with Years."

The reputation which Mr. Hornung justly acquired for his first novel, "A Bride from the Bush," is fully sustained by the collection of stories *Under Two Skies*. The author always writes with a reserve of power, which is no mean tribute to pay to a new writer. Some of these stories are extremely moving, particularly "Jim-of-the-Whim," "The Luckiest Man in the Colony," and "Sergeant Seth"; but Mr. Hornung can also be humorous, as "Nettleship's Score" sufficiently proves. With an excellent style, which makes it a pleasure to read him, this author ought to become popular.

G. BARNETT SMITH.

SOME VOLUMES OF SERMONS.

Short Sermons. By the Rev. Stopford A. Brooke. (Macmillans.) In his Preface, the author expresses a hope that these "Short Sermons" may be found useful by "families living in the country," who are in the habit of having a short service on Sunday evenings when for one reason or another public service is impracticable. The sermons are also intended for private reading, and are, so far as possible, uncontroversial, endeavouring to treat only of "those moral and spiritual things on which all sects and Churches may agree." Except by those who consider matters upon which all sects may agree of minor importance, Mr. Brooke's volume will be welcomed. It is distinguished from other volumes of good sermons outwardly by the shortness of the discourses, inwardly by the poetical instincts of the writer, which lend a charm as well to his words as to his thoughts. It is scarcely necessary to insist that a book by Mr. Brooke is well written. Without any effort or affectation, he says what he wishes to say gracefully and well; but the sermons are more than well written. The sermon, for instance, on "the ardour of St. Paul" expresses with poetic beauty of language a view of St. Paul's work and life, attained by the exercise of an unusually penetrating and sagacious critical faculty. But it is only here and there in the volume that the author's critical powers find their full scope. More usually, Mr. Brooke writes as a parish priest. We have spoken first of the gifts of the poet and the critic which are displayed in the sermons, because these gifts especially distinguish the sermons from other volumes of exhortation. As a whole, the discourses are emphatically those of a parish priest, not merely of a literary critic. No reader will turn many pages without wincing—with discovering that Mr. Brooke possesses a keen and discriminating insight into the weaknesses, the follies, and the sins of men.

His literary and poetic gifts enable him every now and then to light up some dusty recess in the mind of the hypocrite or the knave more completely and clearly than would be possible in the case of a preacher who had less mastery of language. It is not by loud and exaggerated condemnation of vaguely defined sin that Mr. Brooke gains our attention, but by quietly putting his finger exactly upon the sore place, so that we are forced to confess the need for a surgeon. The volume attains a very high standard of excellence. It is full of sayings and passages which catch the reader's attention and stick in his memory.

Sermons for Daily Life. By Canon Diggle. (Sampson Low.) Canon Diggle excellently describes his own discourses when he entitles them "Sermons for Daily Life." They are worth reading, but they were obviously written to be preached. The writer has felt keenly the responsibility of the preacher's position, and the necessity he lies under, not of exhibiting his own ability, but of giving his hearers real help; and in consequence his words have a force and plainness sometimes almost rough. The thirty sermons rarely fall below their own level of earnestness and impressiveness, which is a high one. The sermon on purity may be mentioned as a model of what a discourse on this subject should be and can be. Its combination of sound practical sense with earnest enthusiastic eloquence is exactly what the subject wants; and the parish priest who has shrunk from declaring himself very plainly on this matter will be astonished to find how forcible and simple, and yet how modest and right, the language of an earnest man instinctively becomes when he speaks to help the needs of others, and to serve his Master, Christ. The sermon on drunkenness is another excellent example of a discourse calculated to convince and persuade a congregation of miscellaneous Englishmen. Throughout the volume, although there is an obvious avoidance of over-subtlety of language or argument, we are in contact with a thoughtful and cultured mind. We have lighted upon one discourse which, we think, misses fire in spite of much sound and practical reflection. Canon Diggle inquires: Is gambling a sin? and proceeds to rebuke us for asking the question, without himself attempting to solve it. He is aware that intemperate teetotalers weaken instead of strengthen the cause they advocate; but he scarcely realises that this is fundamentally because their arguments are false, and he does not seem convinced that every most righteous cause is called upon in the long run to pay a penalty for every fallacious argument it has condescended to use. He tells us that "Christians who are penetrated with the spirit of Christ's Sermon on the Mount can dispense with finely-shaded definitions of good and evil deeds." This is surely an unfortunate sentence. There is an obvious sense in which the Sermon on the Mount supplies us with infinitely finely-shaded definitions of good and evil—definitions which should instantly convince us of the wickedness of gambling, if it is wicked. The fundamental question is, whether either in the flutter of suspense or of surprise involved in a game of chance there is any immoral element? We are inclined to answer, none whatever, and Canon Diggle must not think to bully us out of this opinion. On such a minor point as the tendency of gambling to produce covetousness, we find the conventional moralist very unconvincing. Surely the players who lose with equanimity and win with indifference—and there are a few such—have cured themselves of covetousness in the matter! But it is not fair to canvass minutely one discourse which seems built on an insufficient foundation. The volume is a collection of unusually honest and able sermons, honourable alike to the preacher who delivered them, and

to the congregation which heard them, and doubtless, in a measure, inspired them.

The Leading Ideas of the Gospels. By W. Alexander, Bishop of Derry. (Macmillans.) This volume is a "new edition, revised and greatly enlarged," of a book with a similar title published twenty years ago. The principles which have guided the revision are indicated on p. ix. of the Preface, where we read that "the controversial epigram which pleased us in middle life is a thing in which we find cause for repentance as we move onward from the din of the strife towards the passionless silence of eternity." This passage—though we dislike the adjective "passionless"—will prepare readers for a treatise full of sweetness and light. Bishop Alexander is a genuine poet; he is more than a skilful weaver of words and sentences. His thoughts and imaginings have an instinctive grace in themselves and in their harmonious arrangement and collocation. His mind, applying itself assiduously and devotedly to the four Gospel narratives, emerges from its investigation like sunlight from a prism, clothed in all the colours of the rainbow. His book, taking from the Revelation its motto—*ἡ μόδις τερπάγονος κέντρον*—arranges into a beautiful harmony in themselves and with each other the four Gospels:

"In St. Matthew we have Christ's earthly existence as a life freely moulding itself in a pre-designated form; in St. Mark as a strong life; in St. Luke as a tender life; in St. John as literally a divine life. . . . With St. Matthew the chief factor is the conception of prophecy; with St. Mark, the conception of power; with St. Luke, the conception of beauty; with St. John, the conception of divinity."

These generalisations easily arrange themselves under the four symbols of Ezekiel, and are only a few out of many which are always suggestive, but perhaps occasionally fanciful. We must not forget, in reading and enjoying the Bishop's tender and thoughtful analysis, that much of it is conjectural. His whole treatment too much involves the theory that our Gospel narratives have in them nothing superfluous and nothing mistaken. This is practically his theory of inspiration; he has grown into it in the course of his elaborate study of his subject, though he is himself aware of the snare. He is a scholar of the first order, but his scholarship works within certain limits. It helps him to make a valuable comparison of the resemblances in style, expression, and construction between the Epistle to the Hebrews and the Gospel and Acts of Luke; it does not hold him back from settling the difficulty of the last twelve verses of St. Mark's Gospel in a parenthesis—"for this great book never ended with the words, 'they were afraid.' " One of the most interesting "additions" is the examination of "St. Luke's alleged Ebionitism." But we strongly dissent from Bishop Alexander's view that, in the story of the rich young man, the phrase "for them that trust in riches" is essential, and an instance of St. Mark's "superiority in occasional grasp of thought." In the first place, the margin of the Revised Version notes that "some ancient authorities omit" this phrase. In the second place, if it is genuine, it is for many minds an instance of an instinctive recoil on the part of the evangelist from the severity of a hard saying of Christ; for it makes nonsense of the succeeding exclamation, "who then can be saved?" The astonishing saying is not that those who trust in riches find it hard to enter the kingdom, but that those who have riches continually incline to trust in them; and if Bishop Alexander were younger, we venture to think that he would have found in present-day dreams of socialists, communists, and even anarchists, another proof that Christ in His teaching "at times looked

right over all seas and distances," and would have conceived that God may be going even in the next century to show us how, in spite of this hard saying, our salvation may be possible. But in a short notice of such an excellent book it is scarcely fair to point to any faults. We have beside us a list of fine sayings jotted down as we read the volume, beginning with the description of the Magnificat as "the *Pippa Passes* among the liturgies of the world"; but it has become too long to quote. The book is even more pleasant to read, as its subject is more important, than the author's previous *Epistles of St. John*. We could not give higher praise.

The Prayers of Jesus Christ. By C. J. Vaughan. (Macmillans.) "A closing series of Lent lectures delivered in the Temple Church" is the second title prefixed by Dr. Vaughan to his thoughtful and earnest discourses. Readers familiar with his books will find no signs of failing power in this little volume. The subject might have been treated at much greater length, but the lectures most capable of expansion—Lecture IV. on the Lord's Prayer, and Lecture VI. on the great intercession of St. John xvii.—are the most striking of the series. Every sentence, almost every phrase, of Dr. Vaughan's tells in these short sermons, and has behind it the experience and the knowledge of a laborious life. While the preacher is himself, in the best sense, devout, his own habits of disciplined holiness have not separated him from his flock, nor made him incapable of sympathy with the careless and the weak. Kindliness is never more prevailing than when it is exhibited by those who might claim to speak with authority or even severity; and in these pregnant, clearly-written papers there is a very beautiful note of kindliness and charity continually audible. Everything that Dr. Vaughan writes is scholarly. These short lectures, in their careful arrangement and accurate phrasing, are in the best sense scholarly. They may be recommended to every class of readers. Those who cannot appreciate the preacher's learning will, perhaps all the more readily, enjoy his wisdom and his piety.

The Gate Beautiful, and other Bible Teachings for the Young. By Hugh Macmillan. (Macmillans.) We must confess that we have found these "Bible talks" to young people not quite so good as we expected. Sermon IV., on the finger-ring, is a fair specimen of the method of the preacher. The text is from the story of the prodigal son—"and put a ring on his hand." We are reminded, first of all, of the marriage ring, then of the Pope's "fisherman's ring," of bishops' rings, of early Christian rings, of the Roman *jus annuli aurei*; two pages of exhortation follow, and then, again, we have illustrations—Pharaoh's ring, the ring of Ahasuerus, Queen Elizabeth's ring which she gave to the Earl of Essex, Gyges's ring, Aladdin's ring, and, finally, the ring of Polycrates. It is impossible to read such a discourse without feeling that the accumulation of illustration and incident is mechanical. Even Dr. Macmillan fails to weave into a natural or logical sequence his confused heap of facts. Reading such a sermon is like reading a book of anecdotes or smart sayings.

Dr. Macmillan is too anxious to interest his hearers. For the first time in reading him we are conscious of effort on the part of our instructor, and we miss the free play of his graceful fancy and delicate thought. He is entangled and fettered and interrupted by his own too numerous anecdotes. But it must be remembered that we are criticising Dr. Macmillan from a very high standpoint. These sermons are full of suggestion, full of interest, full of imaginative thought. They are only

not so excellent as their author's previously published volumes for grown-up people. The preface tells us that the talks endeavour to give special prominence "to some of the most familiar and interesting of the teachings of nature which this age of science has enabled us better to understand." Sermons VI. and VII. on the thistle and mistletoe are examples of this use of scientific fact for moral teaching, and they are more successful than Sermon IV., which we have sketched. The facts given us are all connected with each other, and can be reasonably grouped together to illustrate the moral truth the preacher is expounding. But even in the sermons on flowers and plants we find the author over-anxious to be interesting, and apparently afraid to appeal to the minds and imaginations of his young hearers.

NOTES AND NEWS.

WE hear that Mr. E. A. Freeman left his volume on Sicily, in the "Story of the Nations" series, practically finished. All that remains to be done is to write an Introduction, which his son-in-law, Mr. Arthur Evans, has undertaken.

THE anthology of "Love Songs," which Mr. Heinemann is to publish in a day or two, begins with Wyat and comes down to Charles Wells. It is edited, with brief biographies (chiefly touching on the amatory side of the poets' lives), by Mr. Ralph H. Caine of the *Liverpool Mercury*, brother of the novelist, and editor of a little collection of humorous poetry published two years ago.

A VOLUME of *Miscellaneous Essays*, by Mr. George Saintsbury, will be issued next week by Messrs. Percival & Co. The following subjects are treated: English Prose Style; Chantefort and Rivarol; Modern English Prose (1876); Ernest Renan; Thoughts on Republics; Saint Evremond; Charles Baudelaire; The Young England Movement: Its Place in our History; A Paradox on Quinet; the Contrasts of English and French Literature; A Frame of Miniatures: Parny, Dorat, Desaugiers, Vade, Piron, Panard; The Present State of the English Novel (1892).

IN view of the General Election, Messrs. Methuen have decided to issue at once Vol. X. of Mr. Gladstone's Speeches, which deals with the immediate questions of the day. Mr. Gladstone contributes a preface, and the book contains a recent full-length portrait.

MR. WILLIAM HEINEMANN will publish, in a few days, under the title of *The Average Woman*, a volume of short stories by the late Wolcott Balestier, prefaced with a brief memoir of the author by Mr. Henry James.

MESSRS. CHAPMAN & HALL will publish in the course of the present month a new book by Mr. Samuel Laing, entitled *Human Origins: Evidence from History and Science*. The volume will be illustrated.

MR. ELLIOT STOCK announces for immediate publication *The Antiquity of Man from the Point of View of Religion*, by Mr. F. Hugh Capron. The work is published in answer to Mr. S. Laing's "Modern Science and Modern Thought."

MR. T. FISHER UNWIN is about to publish *Toil and Travel*, a book descriptive of a voyage round the world, homeward bound. The author is Surgeon-Major John McGregor, also known as "Ralph," who is at present stationed with the British force at Nusserabad.

AT the same time the new volume of the "Pseudonym Library" will appear, under the title of *A New England Cactus and other Stories*, by Frank Pope Humphrey.

MR. JAMES PAYN'S new novel, *A Modern Dick Whittington*, will be published by Messrs. Cassell and Co. on Monday next, June 20.

MESSRS. HENRY & CO. have in the press for early publication, by special arrangement with the author, the English version of Louis Couperus' new novel *Extase*. The translation is by Mr. A. Leixena de Mattos.

MESSRS. FREDERICK WARNE & CO. will shortly publish *The Land of the Almighty Dollar*, by Mr. H. Pannure Gordon, a member of the London Stock Exchange, who recently visited the United States under exceptional opportunities.

MESSRS. SKEFFINGTON & SON will shortly publish a skit by Dr. F. St. John Morrow, entitled *Six Civil Servants We*.

THE next volume in the Series of "The Canterbury Poets" will be *Songs of Beranger*, translated into English verse by Mr. William Toynbee.

MR. JOHN HODGES announces a cheap series of the novels of Henri Conscience, made from the original Flemish. The first volume will be *The Young Doctor*.

THE new version, in one volume, of Mr. Hall Caine's *Scapegoat*, has been selling very well during the Whitsuntide holidays. Including the earlier library editions, and an edition sent out to the Colonies, the novel is now in its fourteenth thousand. A new departure, by the same author, in the way of a humorous Manx story, "Capt'n Davy's Honeymoon," has been appearing in *Lloyd's News* and *Harper's Weekly*.

ON Thursday next and the two following days (June 23-25) Messrs. Sotheby will be selling the very choice library of Mr. Charles Dew, formerly of Salisbury. While Mr. Dew seems to have been most drawn to the illustrations of Cruikshank, and first editions of Dickens and Thackeray, his tastes were catholic enough to include Elizabethan quartos and the French classics. Among the rarities that have caught our eye in the Catalogue are: The second folio of Shakspere (1632); what claims to be the first edition of Cocker (1685); Charles Lamb's *Prince Dorus*, with coloured plates, in original wrapper (1808); Matthew Arnold's *Strayed Reveller* (1849), and *Empedocles on Etna* (1852); and a copy of Forster's Life of Dickens, enlarged by the insertion of 142 autograph letters of persons mentioned in the book.

THE British Record Society's annual meeting was held on Tuesday, June 14, when Mr. C. G. S. Foljambe, M.P., occupied the chair. The completion and speedy issue of the overdue part of the Index Library, which has been seriously delayed by reason of the failure of the printer, was announced. The issue of the Prerogative Wills at Somerset House will be immediately resumed, and the Society has also the Wills at Gloucester and Sussex Wills in the hands of its new printers, Messrs. S. Austin & Sons of Hertford. The Marquess of Bute was re-elected president, and Justice Jeune was added to the list of vice-presidents. Mr. Athill and Mr. E. Holthouse were appointed joint hon. treasurers; and Mr. W. P. W. Phillimore was reappointed hon. secretary and editor, with Mr. E. A. Fry as hon. assistant secretary.

WE have received the first number of the *Book Review Index* (Owles & Reader), which consist of "a list of new books chiefly noticed during the quarter from March 1, with an index to the principal notices." This may be of some use to authors, as well as to publishers; but we doubt whether it will be thought either interesting or instructive by the general public. The books, too, are awkwardly classified, according to their titles.

THE FORTHCOMING MAGAZINES.

A SHORT paper on "Jacobinism and Other Follies," written by Robert Southey in 1800, will appear in the July number of the *National Review*. The same number will contain papers by Mr. Frederick Greenwood, Mr. Andrew Lang ("A Critical Taboo"), Sir Richard Temple, Col. Howard Vincent, and Mr. Walter Besant.

MR. GEORGE MANVILLE FENN will commence a new serial story in *Good Words* for July, which will be illustrated by Mr. Gordon Browne. Among the other contents will be: "The Apostle of Russia," by Mr. R. H. Read; "My Four Letters from Carlyle," by Blanche Atkinson; "London Street Trades," by the Rev. A. R. Buckland; the first of a series of papers on "The Book of Joel," by the Bishop of Ripon; and the "Kingdom of God," by the Rev. Dr. Donald Macleod.

THE July number of the *Albemarle* will have for frontispiece a drawing by Mr. W. B. Richmond; and an article by Col. Howard Vincent.

LADY HENRY SOMERSET will write on "Woman's Work for a Sober England" in the *Sunday Magazine* for July; the Bishop of Winchester continues his papers on "The Love of Christ"; and Canon Talbot discusses "How our Bible has come to us."

A NEW serial story, entitled "Little Miss Vixen," by Evelyn Everett Green, will be commenced in the July part of *Little Folks Magazine*, which begins a new volume. A story entitled "Plucky Rex," written by F. M. Holmes, and a fanciful serial, entitled "The Boy among the Birds; or, the Unnatural History of Cock Robin," by H. Atteridge, will also be begun in the same part.

THE illustrated periodicals established, and for so many years conducted, by the late T. B. Smithies, are to experience a change in the editorship. Mr. Edward Step retires at the end of June, in order to organise and edit a new illustrated weekly and monthly paper for boys. To fill the vacancy thus created, Messrs. S. W. Partridge & Co. have appointed Mr. Jesse Page as editor of the *British Workman* and the *Band of Hope Review*; while the *Family Friend*, *Children's Friend*, *Mother's Companion*, *Infants' Magazine* and *Friendly Visitor* will be entrusted to Mr. Charles D. Michael. Mr. Step's new periodical is to appear in the autumn, and, we understand, will possess several entirely new features. In order to launch it, a small limited company has been formed under the style of the Union Publishing Company—a title which marks it as the offspring of the United Kingdom Band of Hope Union. Many of the most popular writers for boys have already promised the editor their support.

WE have received the prospectus of a new local monthly periodical, to be called *Notts and Derbyshire Notes and Queries*, which will differ from most similar publications by including a department for natural history. The editors are Mr. J. Potter Briscoe, of the Nottingham Free Public Library, and Mr. John Ward, for Derbyshire. The publisher is Mr. Frank Murray, of Derby, who certainly knows how to issue nice books.

UNIVERSITY JOTTINGS.

THE Clarendon Press have issued the prospectus of a book on Wadham College, written by one of its honorary fellows, Mr. T. G. Jackson, whose contributions to the modern architecture of Oxford were recently recognised by his election to the Royal Academy. Special attention will be paid to the buildings of the college, which were completed on a single plan

and remain comparatively unaltered, while the entire series of building accounts happen to have been preserved. An account will also be given of the family of Wadham, and of their seats in Somerset and Devon. The book will be illustrated with reproductions of early views by Loggan and others, and with original sketches by the author. It will be published in demy quarto, at the subscription price of one guinea.

THE *Oxford Magazine* states that Prof. J. A. Froude has decided to come into residence next term, and that his first course of lectures will probably deal with the Council of Trent and the Counter-Reformation.

IN the list of University Prizemen, published on Saturday last in the *Cambridge Probus*, we notice that, out of a total number of forty-three names, fourteen, or nearly one third, belong to St. John's College, including the first Smith's Prizeman, both of the Chancellor's Classical Medallists, both of the Tyrwhitt Hebrew Scholars, the Chancellor's Medallist for English Verse, and the Members' Prizeman for Latin Prose. Trinity College has ten, including the Senior Wrangler. Christ's is represented by seven. King's by six, including the Craven Student and the Prendergast Greek Student. Gonville and Caius has both the University Classical Scholars. Pembroke has the Porson Prizeman; and St. Catharine's, Clare, and Trinity Hall are also represented in the list.

WE understand that the late Greville J. Chester—hereby crowning former acts of liberality—has bequeathed his archaeological collections to his old University: his coins to the Bodleian, and his gems to the Ashmolean Museum.

THE Bodleian Library has lately acquired an interesting Armenian codex of the Commentary of Chrysostom on the Epistle to the Ephesians. It is written in quarto form on parchment. There are over 200 folios, with two columns of writing on each page. The hand is uncial of the ninth or tenth century. The version itself dates from the fifth century; this volume was recently brought from Tiflis, and acquired by the Bodleian for £25.

MR. S. R. GARDINER and the Hon. G. N. Curzon have been re-elected to fellowships at All Souls College, Oxford.

MR. F. R. C. REED, of Trinity College, has been elected to the newly founded Harkness scholarship, in geology and palaeontology, at Cambridge.

MR. W. F. R. WELDON, of St. John's College, has been nominated by the special board for biology and geology at Cambridge to the use of a table at the Naples Zoological Station, for ten weeks from July 9.

AN Association for promoting a Professorial University for London was definitely founded at a meeting held on Tuesday, June 14. We hope to print the programme of the Association next week; at present we must be content to say that by a "professorial university" is meant a university governed by a senate which should consist ultimately of the professors and a certain number of crown nominees. The executive committee of the Association includes Sir Henry Roscoe, Prof. Carey Foster, Prof. E. Ray Lankester, Prof. Karl Pearson, Prof. A. W. Rücker, Prof. W. Cawthorne Unwin, and Mr. F. V. Dickins. Among men of letters who have signified their support, we notice the names of Messrs. Walter Besant, Thomas Hardy, and George Meredith.

MR. WILLIAM WYSE, of Trinity College, Cambridge, has been appointed professor of Greek, and Mr. A. E. Housman, of St. John's College, Oxford, has been appointed professor of Latin at University College, London; both

of which chairs were occupied by the late Prof. A. Goodwin. Dr. William Mitchell has also been nominated normal master in the day training department, which is shortly to be opened at the college.

MR. ANDREW CLARK and Mr. C. E. Doble are bringing before us every detail of the daily lives of the two Oxford antiquaries, Anthony Wood and Thomas Hearne. The second volume of Mr. Clark's edition of *The Life and Times of Anthony Wood*, which has just been issued by the Oxford Historical Society, covers the period from 1664 to 1681, when Wood was most busy in examining the "evidences" of the several colleges. It also includes the visit of the court to Oxford during the plague, the great fire of London, the Popish plot, and the one-week Oxford Parliament. But altogether, the interest is hardly equal to that of the former volume, which comprised the Civil War, the Protectorate, and the Restoration. On p. 84 we have the regulations for academical dress issued by Dr. Fell when vice-chancellor. The present commoner's gown seems to be descended from that prescribed for battellars, an intermediate order between commoners and servitors; the gowns of scholars and bachelors were much the same as now; all undergraduates had to wear round caps; the origin of the tuft is to be found in the silver or gold hatbands of noblemen. Many elections by Convocation are recorded, and it is frequently added that the successful candidate is a "pot-companion," a "thorough-paced soaker." We hear of a forerunner of Dr. Vigfusson, an Icelander, apparently named Thorlach Gislaw, who came to Oxford "as a sojourner for breeding sake and the use of the public library." And there is a quaint entry of a murderer who was hanged in chains on "Bullington Greene" in 1680—"all his body gone by the beginning of 1686." The volume is illustrated with a portrait, some facsimiles of Wood's writing at different periods, plans of buildings, &c.

ORIGINAL VERSE.

THE WRECK OF HEAVEN.

I.

I HAD a vision: nought for miles and miles
But shattered columns, shattered walls of gold,
And precious stones that from their place had
roll'd,
And lay in heaps, with litter'd golden tiles;
While, here and there amid the ruined piles
Of gold and sardius, and their glittering mould,
Wild tufts of amaranth had taken hold,
Scents the golden desert like sweet isles.
And not one soul, and not one step nor sound,
Until there started up a haggard head
Out of the gold, from somewhere underground.
Wildly he eyed me and the wreck all round:
"Who'rt thou?" quoth I. He shrilled a laugh
and said:
"The last of souls, and this is what I found."

II.

Aye, aye, the gates of pearl are crumbling fast;
The streets of beryl topple stone by stone;
The throngs of souls in white and gold are
gone,
The jasper pillars lie where they were cast,
The roofless halls of gold are dumb and vast;
The courts of jacinth are for ever lone;
Through shattered chrysolite the blind winds
moan;
And topaz moulder into earth at last.
And earth is the reality: its hue
Is brown and sad; its face is hard to till;
Upon man's brow the sweat must hang like dew.
But grain takes root in valley, plain and hill,
Tho' never here the amaranth yet grew;
And grain breeds grain, and more and more
grain still.

EUGENE LEE-HAMILTON.

MAGAZINES AND REVIEWS.

In the *Boletin* of the Real Academia de la Historia for May, Pedro de Madrazo reports on the Colegiata de Toro, a specimen, with Salamanca and Zamora, of the domed architecture of Perigord. One of the founders of these churches, Bishop of Zamora and Salamanca, was the Don Jheronimo of the *Poema*, who accompanied the Cid to Valencia. In an article on the treasure of Alhama, F. Codera clears up difficulties as to the early Hispano-Arabic coinage. Father Fita prints some inedited epitaphs of the thirteenth century from Toledo, and also fresh important documents on the Inquisition of Ciudad-Real in 1483-5. An alphabetical list of the sentences is given, and two of the trials are reported in full, with careful annotations. Llorente's statements prove to be nearer the truth than those of some more modern authorities. Fernandez Duro reviews Vol. i. of "Los Pleitos de Colón," just published by the Academia. These legal papers include documents of great historical value. Roman inscriptions from Monte Cildad and elsewhere close the number.

THE CAMBRIDGE HONORARY DEGREES.

THE following are the speeches delivered by the Public Orator, Dr. Sandys, in presenting to the Chancellor the several persons on whom honorary degrees were conferred at Cambridge on June 11:-

THE DUKE OF EDINBURGH.

"Ubiqumque nomen Britannicum extenditur, tempore quo cumque, sive caelo sub sereno, sive polo nubibus occupato, Reginae nostrae filii et semper et ubique honore debito excipiuntur. Quod si inter fluctus dominari Britannia dicitur, consentaneum nimurum est Reginae Britannicae et filii unum classis Britannicae inter praefectos numerari. Novimus scientiae navalis rudimenta prima a Principe nostro in navi esse posita, cui nomen dedit Euryalus. Recordamur eundem Sancti Georgii sub tutela trans mare Atlanticum ad occidentis insulas navigasse. Postea animis quam attentis Principis nostri pericula, Principis nostri itinera prospere facta, ex insula Australi per extremas orientis oras usque ad Indias litora prosecuti sumus, navis fortunas varias procul contemplati, dum 'Galatea secat spumantem pectore pontum.' Nemo Polyphemus molem immenam, nemo litora Siciliae, portumque Melitae, nemo Herculis a columnis usque ad Nili ostia maris illius fluctus melius cognoscit, ubi Britanniae naves iter gentibus tubum ubique praestant. Diu Reginae nostrae auspicio, et Principis nostri ductu, classis Britannica quo cumque in mari semper bello parata orbis terrarum pacem et securitatem inviolatam custodiat."

VISCOUNT CRANBROOK.

"Incedit proximus Academae Oxoniensis alumnus insignis, qui Academie illius nomine Senatus Britannico quondam adscriptus est, suffragiorum in certamine ipsi Achilli non impar congressus. Idem negotiorum publicorum provincias quam magnas quam sapienter administravit, primum provinciae domesticae, deinde rebus bellicis, denique imperii Indici concilio praepositus. Nuper Reginae concili privati fere septem annos praefectus, sapientia quam miti ei praesertim provinciae praesidet, cui prope tota in Britannia patria spes erudienda traditur. Viri huius et collegarum eius auctoribus iam tandem a prima pueritia sapientia porta unicuique gratis pater. Per apertam illam portam indies plures ingrediantur: inque templo doctrinae indies melius initiati, ad civium munera paratores evadant."

THE EARL OF NORTHERBROOK.

"Magnum profecto est Britanniae totius officio maritimo plusquam semel praefuisse, magnum eodem in regno et rerum bellicarum et imperii Indici administrationi interfuisse; multo maius peregre in imperio nostro inter Indos Reginae ipsius partes egisse, munere illo ingenti non minus fortiter quam feliciter fuisse functum, virtutibus

vere regis populi totius amorem sibi in perpetuum conciliasse. Ab Horatio quidam idcirco laudatur quod, honore eius quasi per virtutes prorogato, 'consul non unius anni' fuerit: viri huiusque inter laudes ponere ausim quod quadriennii non unius proconsul exstitit; sed quotiens in Senatu de imperio nostro Indico disputatur, nemo promptius, nemo praesentius, provinciae sibi quondam commissae commodis consulti."

SIR HENRY JAMES.

"Quid est tam admirabile, ait Tullius, quam ex infinita multitudine hominum existere unum qui id, quod omnibus natura sit datum, vel solus vel cum paucis facere possit?... quid tam potens tamque magnificum quam populi motus, iudicium religiones, senatus gravitatem, unius oratione converti? Quanta igitur laude prosequendus est vir senatorum ordinis amplissimi inter decora numeratus, qui senatus in Britannico prope viginti abhinc annos honores summos, qui et senatori et advocate dari possunt, est adeptus. Idem, sex abhinc annos, cum partium liberalium dux et signifer eloquentissimus nova de Hibernia consilia iniuste coepisset, ne honore quidem summo sibi oblatu, ut aut Angliae totius Cancellarius aut provinciae domesticae praefectus nominaretur, eo adductus est, ut de re tam gravi et suam et partium suarum sententiam pristinam deseret. Virum talum igitur non modo propter singularem iuris peritiam eius sed etiam ob insignem animi constantiam libenter laudamus, oratore ab eodem a quo exordium nostrum sumpsimus etiam laudis nostrae finem mutati: 'nihil est autem quod tam deceat, quam in omni re gerenda consilioque capiendo servare constantiam.'"

MR. JOSEPH CHAMBERLAIN.

"Municipiorum Angliae ea est condicio ut eorum in institutis viri ingenio idoneo praediti velut arenam quondam ingredi possint, ubi vitae publicae officia paulatim assuecant, regni ipsius ad res tractandas sese accingant, imperii totius commodis inservire discant. Videtis virum qui, honorum municipialium spatio decurso, municipii maximi praefectus nominatus est; postea municipii eiusdem nomine regni totius senatus quater adscriptus, rerum publicarum provinciae magnae merito est praepositus. Idem cum nova quaedam de Hibernia consilia sibi periculosa esse viderentur, maluit a duce suo, maluit etiam ab amico suo, discedere quam insulas nostras in uno coniunctas, quod ad sese attineret, delli sine. Ipse inter senatores suffragii electos partium suarum dux constitutus, socios suos quam fortiter ducit, adversarios quam acriter oppugnat. Etenim quamquam in rerum natura eos potissimum flores diligenter dicitur, qui solis a radiis remoti in horto secluso ab aperto caelo delicate defenduntur; ipse vitae publicae solem atque pulvrem numquam reformidat, quolibet sub caelo ad dimicacionem semper promptus, semper paratus."

MR. JOHN MORLEY.

"Sequitur deinceps Academae Oxoniensis alumnus, vir et litterarum laude et libertatis amore iamdudum illustris, qui saeculi prioris inter viros primarios, partim regni Britannici denuo constituti, partim reipublicae Gallicae nascentis inter lumina, scribendi argumenta insignia inventit, inventa feliciter tractavit. Ipse autem in senatu Britannico novem annos versatus, propter singularem animi constantiam merito ab omnibus observatur. Qui quondam de veri falsique finibus non minus subtiliter quam graviter disputavit, idem publicis in negotiis 'rectum ubi inter curva subit' ingenue dignoscat; et senatus in luce publica, non minus quam litterarum in vita umbratili, suo exemplo legem Horatianam egregie illustrat:—

'servetus ad imum
qualis ab incepto processerit, et sibi constet.'

SIR F. J. BRAMWELL.

"Salutamus deinceps iudicis magni, iudicis optimi nuper a nobis abrepti fratre, virum ab ipsa pueritia scientiae machinali deditum et devotum, virum sua in provincia iamdudum inter principes numeratum. Martis fulmina quis melius novit? Neptuni in campis navium bellicarum casus improvisos quis subtilius explicavit? Minervae ministros, quibus artificiorum utilium in scientia inventores nostra erudienda traditur, quis promptius,

quis praesentius, adiuvit? Una quidem scientia, Archimedis nomine olim nobilitata, Cancellarii nostri a patre illustri inter nos liberaliter fundata est; alii Cancellarii ipsius munificia mox magnopere adiuvabitur. Optimis igitur auspiciis Archimedis aemulum insignem hoc potissimum die juris doctorem nominamus."

SIR F. DE WINTON.

"Bosporo in Cimmerio stipendia cum laude meruisse; postea primum Bosporo in Thracio Britanniae legato, deinde provinciae Canadensis praefecto adiutorem esse datum; postrem ex Africa laureas complures retulisse; hoc est satis magnam orbis terrarum regionem vitae fortiter actae monumentis implevisse. Africæ quo parts, modo belli, modo pacis artibus, unus et idem illustravit, primum provinciae occidentalis praefectus, deinde in regionem australis pacis et concordiae nuntius publice missus, denique litori ad orientem versus solem patenti praepositus. Taliū virorum auxilio quidam orbis terrarum regio illa immensa post tot saeculorum lapsum beneficia nobis olim divinitus donata quasi munere cœlesti aliquando accipiet?

"nos primus equis oriens afflavit anhelis,
illuc sera rubens accendit lumina vesper."

SIR R. E. WEBSTER.

"Si iurisconsultum sumnum, si senatorem insignem hodie praesentem laudare ausim, vereor ne quis dicentem interpellat rogando, 'quis vituperavit?' Iuvat tamen non sine superbia aliqua alumni nostri vitae cursum paulisper contemplari; iuvat palmam ab eo primam pedum perniciete ab Iside ad Camum olim reportatam hodie recordari. Postea, vitae velut spatio secundo decurso, disciplinae forensis honores solito maturius adeptus est; denique senatus Britannico adscriptus, velut alter Pollio et in foro et in senatu illustris, dignus est qui Horatius verbi appellebat:

"insigne maestis praesidium reis
et consulenti, Pollio, curiae."

Quod si exiguum generi humano vitae curriculum natura circumscripisse dicitur, immensum gloriae; utinam in reliquo vita cursu diu inter Academias, diu inter iurisconsultorum ordinis amplissimi, diu inter patriæ decora, alumnus noster feliciter superseruit. Quicquid tamen famae ei in posterum reservatur, inter vitae praemia maiora nonnumquam fortasse non sine voluptate locum recordabitur, ubi primum ei 'velocius gloria plantae' famae futurae velut omen afferuit."

GENERAL RICHARD STRACHEY.

"De imperio nostro inter Indos administrando plusquam semel 'par nobile fratum' praedclare merum est. In hac ipsa Academia fratres duos, viros illustres, unum de India, alterum de studiis geographicis, egregie disserentes audivimus: hodie fratrem alterum, virum scientiarum amore insignem, honoris causa libenter salutamus. Quod Indiae campi sicutius aquarum rivis plurimis irrigantur, quod ibi terrarum spatia inter sera remota publicarum viarum velut catena ferrea coniuncta sunt, huic imprimis utrumque acceptum retulimus. Idem Indiæ montes septentrionalis quam audacter exploravit, nivis aeternæ et penetralibus, quæ arborum et herbarum, quæ lapidum et saxorum spolia velut vitor reportavit. Aestuum maritimorum motus circa Indiae litora quam accurate dimetendos curavit. Rerum autem caelestium, ventorum tempestatumque, scientiae animum quam acriter intendit. Nuper orientis inter insulas, cum flammis subito exardescientibus sedes quaedam Volcani fragore ingenti displosa est, aeris concussi tremores ter circa totum orbem terrarum gemitatos, et undarum more sensim subsidentes, subtiliter dimensus est. Constat et Aurora et Vesperis colores roseos, quos propter pulchritudinem eximiam annum prope totum mirabamur, causa ex eadem traxisse originem. Non immerito igitur purpura nostra hodie vestitus concili meteorologicæ praesidem, virum de Societate Geographicæ, de Societate Regia, de concilio denique Indico praclare meritum."

MR. H. J. RORY.

"Iure optimo hodie nobis redditum salutamus senatorem inter nosmet ipsos olim propter litterarum humaniorum peritiam laurea nostra ornatum,

qui nostra in Academia etiam iuris in studiis et morali in scientia praemis Academicis adiudicandis praefuit. Quondam inter Londonenses iuris prudentiam professus, nuper Iustiniani in opere magno titulum de usufructu commentario perpetuo eruditus explicavit. Idem eis olim adiutor egregius datus est, qui Angliae scholis examinandis quondam praepositi, de re tam gravem voluminum seriem ingentem ediderunt. Studiosorum in manibus est opus eximium in quo grammaticæ Latinae leges ordine lucido expositas iam inde a Plauto exorsus ad Suetonii saeculorum deduxit. Ergo quem Suetonius ipse inter claros grammaticos libenter numerasset, quemque ob insignia eius de Latinis praesertim literis merita litterarum doctorem nominare potuimus, eundem hodie propter iuris peritiam eius singularem doctorem in iure merito creamus."

MR. G. W. HILL.

"Nuper Newtoni discipulorum magnum amissimus, qui mathematicis rationibus adhibitis planetam prius ignotum adhuc iuvenis detexit et Neptuni nomine posteritati serae cognoscendum reliquit. Idem quindecim abhinc annos trans aequor. Atlanticum etiam scientiae suea novum lumen agnivit, agnitus aliis statim patefecit. Scilicet terrarum quidem in orbe oceano lato inter sessa divisi, rationum reconditorum ope ambo eadem de Luminis motu invenierunt: caeli autem regionem eandem diu contemplati, non minus studiorum societate quam morum modestia eadem coniuncti, alter alterum non aemulam et invidum sed socium et amicum statim agnivit. Utinam amicus superates opus ingens de Iovis et Saturni motibus perturbatis quattuordecim abhinc annos inchoatum ad exitum felicem aliquando perducatur. Ipse rerum omnium opifex cœlestis, cum cetera animantium genera terram prona spectare passus sit,

"os homini sublimè dedit, cœlumque tueri
iussit, et erectos ad sidera tollere vultus."

Praeclarum igitur quiddam videtur adeptus is qui, qua re homines animantibus ceteris praestet, ea in re hominibus ipsis antecellat. Ergo Newtoni et Newtoni discipulorum in Academia astronomiæ nostri magni socium superstitem titulo nostro libenter decoramus."

PROF. R. W. TYRRELL.

"Cum Academia Dubliniensis annos trecentos feliciter exactos propediem celebratura sit, nihil auspicatus ducimus quam sedis doctrinae tam insignis inter Professores dotibus tam variis ornatis unum saltem titulo nostro honorifico decorare. Adest vir qui litterarum antiquarum in utraque provincia, velut alter Alexander, orbis sui terminos artiores arbitratus, cum Euripidis Bacchæ, opus Alexandri ipsi non ignotum, egregie ediderat, linguae Latinae professor electus est; cumque deinceps linguae Graecæ cathedram ornabat, Plauti Militem Gloriosum feliciter explicavit, et Tullii epistolæ omnes interpretandas sibi sumpsit. Idem tactu quam levi cottabi in lusu excellit; Hermathenæ quotiens quam auspicato litat; donis quam eximis Musas ipsas quam assidue colit. Ergo Musarum cultorem felicem, litterarum antiquarum criticum acutum, interpretrem eruditum, virum utriusque linguae sermones doctum, laurea nostra hodie libenter ornamus."

PROF. J. R. SEELEY.

"Sive in historia contexenda sive in commentariis conscribendis nihil pura et illustri brevitate dulciss. Magnum proecto est urbis Romæ exordium commentario lucido illustrasse; maius pacis Britannicæ malestatem immensam verbis argumento tanta non indignis explicasse, et imperii Britannici tot partes, ab oceano non iam, ut antea, dissociabili coniunctas, etiam foedere uno aliquando consociandas ostendisse. Qui Napoleonis in saeculo Germaniae imaginem labore immenso, velut e saxo, excuspsit, idem Napoleonis vitam libelli unius intra terminos artiores inclusit. Qui ne theologiae quidem arcana intacta reliquit, idem rerum publicarum de studiis inter iuventutem Academicam, velut alter Socrates, subtiliter disputat. Quanta vero audientum turbam stipatus quam dilucide de historiæ recentioris argumentis disserit. Cetera quidem Academiacæ studia Professores sua quæcumque in provincia insignes iactant; historia vero, testis temporum, lux veritatis, vita memoriae, magistra vitae, qua voce melius quam Professoris nostri Universitati toti commendari potest."

MR. LESLIE STEPHEN.

"Academiac spatio olim pedibus suis pernicibus pressa revisit hodie viri insignis, historiae quondam Professoris Cantabrigiensis, filius, vir litterarum laude illustris, vir etiam aliorum famae non modo nostro in saeculo sed apud posteros quoque providus. Sive vitam nostram umbratilem depingit, sive Alpium culmina sibi quondam non ignota describit, sive horas inter libros suaviter peractas respicit, sive saeculi prioris et historiam et philosophiam et litterarum lumina recenset, sive etiam graviora inter argumenta versatur, ubique scriptorem facilem, facetum, doctum, disertum, agnoscimus. Quid dicam de libro quem Professoris et Senatoris illustris vitae narrandæ dedicavit, qui die luce orbatus ingenio sui lumen patriæ donavit? quid denique de immensi voluminum serie, in qua tot insignium popularium nostrorum vitae et saeculo nostro et posteritati serae cognoscendas traduntur? Opus illud ingenio feliciter inchoatum utinam ad exitum prosperum cito perductum videat. Interim qui aliorum famae tam egregie consult, ipse locum insignem inter eos est adeptus, qui saecula præterita nobis præsens reddunt, quique saeculi præsens lumina posteritati commendant,

"et quasi cursores vitali lampada tradunt."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

BRUNETIÈRE, Ferd. *Les Epoques du Théâtre-Français 1636—1890.* Paris: Calmann Lévy. 3 fr. 50 c.
CHAIRY-BERT, J. *La Colonisation de l'Indochine: l'expérience anglaise.* Paris: Colin. 4 fr.
DAUDET, Ernest. *A l'Entrée de la Vie.* Paris: Plon. 3 fr. 50 c.
HORINS-DÉON, Léon. *Les portraitistes français de la Renaissance 1483—1627.* Paris: Renouard. 5 fr.
LANZA DI SCALERA, Principe P. *Donne e Gioielli in Sicilia nel medio evo e nel rinascimento.* Turin: Loescher. 25 fr.
LEMATRE, Jules. *Impressions de théâtre. 6e Série.* Paris: Léonine. 3 fr. 50 c.
MEINCK, E. *Die sagenwissenschaftlichen Grundlagen der Nibelungendichtung Richard Wagner.* Berlin: Felber. 6 M.
MELINGO, P. V. *Griechenland in unseren Tagen.* Wien: Braumüller. 5 M.
PROCHAZKA, R. *Führer Mozart in Prag.* Prag: Dominicus. 6 M.
SUÈSS, E. *Die Zukunft d. Silbers.* Wien: Braumüller. 5 M. 40 Pf.
WILSLOCKI, H. v. *Aus dem inneren Leben der Zigeuner.* Berlin: Felber. 6 M.

HISTORY, ETC.

AMÉLINEAU, E. *La Morale égyptienne quinze siècles avant notre ère: étude sur le papyrus de Boulaq, N° 4.* Paris: Leroux. 10 fr.
CAGNAT, René. *L'Armée romaine d'Afrique et l'occupation militaire de l'Afrique sous les Empereurs.* Paris: Leroux. 40 fr.
CALVI, F. *Storia del Castello di Milano detto di Porta Giovia dalla sua fondazione al 23 Marzo 1849.* Milan: Hoepli. 10 fr.
CHUQUET, A. *Les Guerres de la Révolution (3e Série). VII. Mayence 1792—1793.* Paris: Cerc. 3 fr. 50 c.
GALTIER DE LABOUE, A. de. *Le Marquis de Ruvigny, député général des églises réformées auprès du Roi, et les protestants à la cour de Louis XIV. (1643—1653).* Paris: Plon. 3 fr. 50 c.
GOETZ, W. *Maximilians II. Wahl zum römischen Könige 1562.* Würzburg: Becker. 1 M. 50 Pf.
HAUSER, H. *François de la Noue (1531—1591).* Paris: Hachette. 5 fr.
KOCH, G. *Beiträge zur Geschichte der politischen Idee u. der Regierungspraxis. 1. TI. Absolutismus u. Partamentarismus.* Berlin: Gaertner. 4 M. 50 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

BEITRÄGE ZUR PHYSIOLOGIE U. MORPHOLOGIE NIEDERER ORGANISMEN. *Aus dem Kryptogramm. Laboratorium der Universität Halle a. S.* Hrsg. v. W. Zopf. 1. Hft. Leipzig: Felix. 5 M. 60 Pf.
BÜSSCHL, O. *Untersuchungen üb. mikroskopische Schläme u. das Protoplasma.* Leipzig: Engelmann. 24 M.
COULON, R. *Synthèse du Transformisme: description élémentaire de l'évolution universelle.* Paris: Reinwald. 5 fr.
HEIDENHAIN, M. *Ueb. Kern u. Protoplasma.* Leipzig: Engelmann. 12 M.
KNAUER, V. *Die Hauptprobleme der Philosophie in ihrer Entwicklung u. theilweise Lösung von Thales bis Robert Hamerling.* Wien: Braumüller. 8 M.
LETOURNEAU, Ch. *L'évolution religieuse dans les diverses races humaines.* Paris: Reinwald. 10 fr.
SCHULTE, O. *Zur Entwicklungsgeschichte d. Gefäßsystems im Säugetier-Augen.* Leipzig: Engelmann. 12 M.
SCLAVUNOS, G. *Beiträge zur feineren Anatomie d. Rückenmarkes der Amphibien.* Leipzig: Engelmann. 6 M.

PHILOLOGY.

ARISTOTELIS Πολιτεία Αθηναϊων, ed. F. Blass. Leipzig: Teubner. 1 M. 50 Pf.
FRIESE, K. *Weddiese Märjä. Ein äthiop. Lobsong an Maria, nach mehreren Handschriften hrsg. u. übers.* Leipzig: Fock. 3 M.

GRIMM, J. U. W. Deutsches Wörterbuch. 8. Bd. 9. Lfg. Russche—Same. Bearb. unter Leitung v. M. Heyne. Leipzig: Hirzel. 2 M.

LUERLEIN, J. Hieroglyphisches Namen-Wörterbuch. 4. Lfg. Leipzig: Hierleins. 18 M.

REICH, H. L. Zur Genesis d. Talmud. Der Talmud u. die Römer. Wien: Braumüller. 4 M.

CORRESPONDENCE.

"THE FLOWER AND THE LEAF."

Cambridge: June 13, 1892.

IN a letter to THE ACADEMY (June 29, 1889), I threw out the suggestion that "The Flower and the Leaf" and "The Assembly of Ladies" are by the same authoress.

With the sole exception of the book attributed to Dame Juliana Barnes (or Berners), I believe there are no English poems in existence, prior to A.D. 1500, which claim to be the work of a woman, except the two mentioned above. If this be not so, I shall be glad to be corrected. This fact at once sets up a possible connexion between them.

The more I examine them, the more I believe I am right; but it requires a good deal of space to set forth the arguments. By way of arresting attention, let me note a few resemblances. (I quote the "Assembly" by the stanza, the other by the line.)

(1) "As grete perles, round and oriente" (F. L. 148).

"With grete perles, ful fyne and oriente" (A. L. 76).

(2) "And forth they yede togider, twain and twain" (F. L. 295).

"See how they come togider, twain and twain" (A. L. 50).

(3) "And she com riding by herself alone" (F. L. 458).

"Ther cam no mo [ther] but herself alone" (A. L. 12).

(4) "I thank you now, in my most humble wise" (F. L. 567).

"We thanked her in our most humble wise" (A. L. 105).

The close resemblance, in the last case at least, is surely obvious enough.

Chaucer does not rhyme "pas" (a pace) with such words as "grace" and "place." Now, in the Flower, 163, we find "compas" and "pas" rhyming with "fae-e." In the Assembly, st. 32, "pas" rhymes with "plac-e," "spac-e"; for more instances see the Chaucer Society's Rime-index to the Minor Poems: e.g., note the rimes "pas-se," "was," Fl. 27, 114; "spac-e," "cas," Ass. 21, 62; "grac-e" "cas," id. 87, &c.

Both poems frequently make words that end in -y (in Chaucer) rhyme with words that end in -y-e (in Chaucer). Both poems make "knew" rhyme with "hew-e" (dissyllabic in Chaucer); see Fl. 30; Ass. 10. In one we find "manifold" rhyming with the gerund "to behold-e" (Fl. 169). In the other we find "bold" rhyming with the pt. t. "told-e" (Ass. 14). In one we find "person-e" rhyming with "everichoon" (Fl. 167); in the other, "non-e" rimes with "doon" (Ass. 5; see also 1, 20, 33, 35, 108). Hence, in both poems, the same non-Chaucerian rimes occur.

The Assembly is, in my view, a later poem, written by a woman who was unable to write a second poem with equal success. But the same glitter and colour recur. The former poem, the Flower, is founded on green and white; the latter, the Assembly, on blue. Both contain similar scraps of French. Both begin with the *herber*, such as is described in the Legend of Good Women.

"To right a pleasant herber, wel y-wrought,
That benched was, and eek with turves newe
Fresh turved," &c. (F. L. 49).

"Which brought me to an herber fair and grene,
Made with benches ful crafty and clene" (A. 7).

In the former, the *herber* is reached by "a

path of litel brede." In the latter, by "a streit passage," which means precisely the same thing.

The number of "tags" and phrases common to the two poems is too large to be specified. I allude to such phrases as "Aboute the springing of the day" in Fl. 25; "at the springing of the day" in Ass. 32. So also; "I you ensure"—"by mesure"—"certainly"—"wel y-wrought"—"one and one." One poem is called, at the end, "a litel book"; the other is "this book."

Both poems are late. My point—that, when the "Flower" speaks of the "knights old" of the Garter as men who did worthily "in her time," we must allow a considerable interval between the knights alluded to and the allusion—becomes much stronger if we notice that "in her time" is used again with reference to the Nine Worthies in l. 505, only 15 lines above. This phrase, "in her time," occurs a third time in l. 483, with reference to Diana and the worthies of antiquity.

Both poems refer to works by Chaucer, and are therefore later than such works. The Flower, in lines 50, 116, 120, has passages that recall the Legend of Good Women; the Ass. (st. 66) mentions Tisbe, Antony, and Cleopatra (note the spelling), all from the same.

I dare say some critics will pretend to discern "a difference in style." Let them say, offhand, to which poems the following parallel stanzas belong:

"And, furthermore, to speke of hir array,
I shall tell you the maner of hir gown,
Of cloth of gold ful riche, it is no nay,
The colour blew, of right goodly fassoun,
In tabard-wise the sleves hanging adown,
And what purfl ther was, and in what wise
So as I can, I shal it you devise."

"The surcotes white, of velvet wel sitting,
They were in clad, and the semes echoon,
As it were a maner garnishing,
Was set with emeraudes, oon and oon.
But by-and-by many a riche stoon
Was set on the purfles, out of doute,
Of colors, sleves, and traines round aboute."

How any one can see, in such lines, the faintest resemblance to the style of Chaucer, I leave to those who see it to explain. They are much more in the style of a dressmaker.

WALTER W. SKEAT.

A NEW SYRIAC VERSION OF THE APOCALYPSE.

Trinity College, Dublin: June 13, 1892.

In a Syriac MS. of the New Testament, belonging to the Earl of Crawford (No. 2 in his collection), I have found the complete text of a version of the Apocalypse hitherto unknown, or, rather, doubtfully surmised to have possibly existed as a whole, and known only by a fragment (Chap. vii. 1-8) preserved in the MS. Add. 17193 (British Museum).

For my access to Lord Crawford's MS. I am indebted to his kindness, and for my knowledge of its existence to that of the Rev. G. H. Gwilliam, of Hertford College, Oxford, who some time ago was so good as to direct my attention to it as being a *complete* Syriac New Testament, containing the Peshitto, supplemented not only by the Four Minor Catholic Epistles, which are not included in that version, but by the Apocalypse also.

On examining the latter Book, I at once perceived that it is of a version distinct from, though closely related to, that known as "De Dieu's," which is printed in the Polyglots and all subsequent editions of the Syriac New Testament. It is a translation into good idiomatic Syriac, accurate in the main, but free from the servile literalness and pedantic Graecising method of the other. It seems to me to be probably by the same hand as the

well-known version of the Four Minor Epistles, also included in the Polyglots and ordinary editions—usually termed "Pococke's." It bears to the printed Syriac Apocalypse the same relation as is borne by the Pococke version of the Four Minor Epistles to the Harkleian version of the same. As regards those Epistles, it can hardly be doubted that the Pococke is the basis of the Harkleian version; and it appears to me no less certain that in this Crawford version (so to style it) of the Apocalypse, we have in like manner the basis of the version by which the Apocalypse has hitherto been represented in Syriac. The latter bears all the marks of having been constructed on the lines of the former, but with the modifications which characterise the method on which Thomas of Harkel worked—a thorough remodelling of the diction into exact conformity to the Greek idiom, accompanied by a systematic revision of the text after an independent Greek MS. The Greek texts represented by the two versions differ rather more frequently than they agree. The Crawford version, in most of its important readings, is supported by one or more of the Greek uncials—notably by the Sinaiotic and the Alexandrine, or by such exceptional cursives as 36 and 38, or by the Old Latin version in some one of its extant forms.

I am about to publish it (in the "Dublin University Press Series") in the form of a line-for-line reprint of the Syriac, accompanied by a Greek text which is, as nearly as I can make it, a restoration of that which underlies the Syriac. I am also preparing for publication (in the *Transactions* of the Royal Irish Academy) a paper read by me before the Academy, in which I have endeavoured to determine the age of the version, and that of the MS., which has unfortunately lost its penultimate leaf, and now contains no date.

JOHN GWYNN.

ON THE NEWTON STONE.

London: June 13, 1892.

Lest Lord Southesk should think my silence discourteous, I reply to his letter point by point.

1. On Prof. Rhys's copy of the Ogham, which was, I understand, verified on a clear day by Profs. Ramsay and Strachan, the first letter consists of four (not, as Lord Southesk avers, five) vowel scores across the stem-line. This is E, not I. But here Dr. Hübner and Bishop Graves agree with Lord Southesk, and I am willing to believe that Prof. Rhys has accidentally omitted a score. If so, *iddar* must be separated from *edde*, and regarded as an adverb meaning "here."

2. With regard to the sixth and seventh letters, what Lord Southesk calls "a group of five above-line digits" is really an *a* very closely followed by a *c*. Lord Southesk, not noticing the prolongation to the left of the stem-line of the first of his five digits, reads the group as *q*, and thus produces *IDDAIQNNN*, a combination of sounds which I venture to term gibberish.

3. The stone has undoubtedly *NNN*. I emend this obvious scribal blunder by changing the second *N* into *I*. Lord Southesk emends it by inserting a vowel, he does not say where. Of the two emendations, it seems to me that mine involves the less change, and is therefore preferable.

4. The last letter of the first line is, according to the testimony of Profs. Rhys, Ramsay, and Strachan, considerably injured. I follow Prof. Rhys in reading it doubtfully as

that is, *I*. In his copy now before me, he represents this letter by a single perpendicular stroke followed by four parallel dotted strokes.

5. The fifth letter of the first line and the last letter of the second line are certainly R—the slant being quite sufficient.

6. The readings of *renni* as *rerri* and of *V*, that is R, as I know not what, are said by Lord Southesk to be matters of opinion. As such I am content to leave them, provided always that the opinion be that of learned and sensible scholars and palaeographers.

As to the R in the *CASSAFLISI* of the second inscription, if Lord Southesk will look at Wattenbach's *Anleitung*, p. 49 of the lithographed part, he will find the source of this letter in the third of the Roman capitals there represented. It is often not distinguishable from E. But on the Newton stone, E (which occurs thrice) is a very different sign.

I take this opportunity to add that my explanation of the swastika-like sign in l. 4 as a ligature produced by writing a horizontal s over a vertical s, seems supported by the fact that the *emancholl*, or double CC, of the Ogham alphabet is produced by writing the four strokes of an Ogmic c horizontally over a vertical c.

This double CC is explained by AE in the Ballymote Ogham tract (p. 312), a document of the thirteenth or fourteenth century, which Lord Southesk seems to regard as an authority.

WHITLEY STOKES.

THE PEDIGREE OF "JACK" AND SOME ALLIED NAMES.

II.

Bodleian Library, Oxford: May 15, 1892.

Before dealing with the Jonk- stem and the Junk- and Jink- sub-stems, I have to call attention to a remarkable analogy, which, I venture to think, clears away the only real phonetic difficulty in the derivation of Jack from *Janken = Jankin. I said that "in English no undoubted case seems to be known of -nk passing into -kk or -ck." Mr. Mayhew has mentioned to me, I think as a remark of Prof. Wright's, that in Yorkshire we get *drucken* = *drunken*. I find it also in two Yorkshire Glossaries of the English Dialect Society (13 and 39); as a Cumberland word in Ferguson's *Dialect of Cumberland* (37); and as a Scottish word (from Burns) in Jamieson's Dictionary (s. v.).

But there are analogous forms in Icelandic and Danish—may not the form be a Danish importation? On the contrary, I understand from Prof. Napier that the form in use by the Danes when they settled in Yorkshire would have been an -nk- form.

Mr. Mayhew and Prof. Napier have suggested to me that the change from *drunken* to *drucken* was due to a dislike of sounding two n's close together: a somewhat similar case which occurs to me is the Cumberland *Cárl* = *Cárlil* (Carlisle). But, however that may be, the parallel seems perfect to the change which I have assumed from the stem J-nk- to the stem J-kk-n or J-ck-n.

And now for Jonkin, Jonkyn, Jocky, and Jock. Jonkin is found in Durham in 1378 in the compound Jonkinson (*Surtees Soc.* lxxxi. 147), which, of course, makes Jonkin itself presumably earlier. In Wales we get Jonkus, which in English spelling = Jonkys or Jonkis, in 1419-20 (*Record of Caernarvon* 272), and that may = Jonkyns.† The person so called is styled Jonkus lloid ap Jeun—i.e., Jonkys Lloid the son of Jeuan, and, as Jeuan (Jeuan) was the native Welsh for John, it looks as if

he was named Jonkys as being the son of Jeuan, John, or Jonkyn. In Durham again we find Jonkyn in the compound Jonkynson, the name of a man who was dead in 1430 (*Surtees Soc.* lviii. 30). In Scotland we get as surnames Johnkesoun and Jonkesoun in 1542 (*Reg. mag. sigill reg. Scotorum* ii. 2606), Jonkyne in 1555 (*ib.* iii. 1195), Jonkene in 1581 (*ib.* iv. 91), Jonkin (and Jonkus) in 1582 (*ib.* iv. 541), and Jonkyn in 1588 (*ib.* iv. 2148). Note that the Scottish forms point to a form Jonken as well as Jonkin, and so support the theory of an ancient *Janken by the side of Jankin.

As from Jankyn came *Jackyn and Jakyn, so from Jonkyn came Jockyn and Jokyn. And from the *Record of Caernarvon* we obtain the following statistics as to the use of these names in Wales:—

About 1335 Jockyn occurs thrice (97, 102 bis). About 1352 it occurs nine times, being preceded by 'ap' (47, 49, 61, 68, 71 bis) in all cases but three (63, 76, 85). Jockyn is also found in 1419-20 (285).

About 1335 Jokyn occurs twenty-five times, being preceded by 'ap' in eight cases (96 ter, 105 bis, 106, 107 bis), but not in seventeen (94, 96, 98 quater, 99 bis, 100 bis, 101, 103, 105 bis, 106 bis, 107). About 1352 it occurs twice, preceded by 'ap' (29, 76). We also get Jokyn preceded by 'ap' about 1335 (101), and without it about 1370 (224). Might Jowkyn, a Yorkshire surname in 1444-6 and in 1457-8 (*Surtees Soc.* xxxv. 59, 60, 71-3, 75), be the same name?

In England Jokin is found as a Suffolk surname as early as 1275 (*Rot. Hund.* ii. 178). Lower (i. 178) mentions Jockins, but without reference.

Before -s Jokyn might readily become Joky, and so at Oxford in 1505 we find Jokys (*Reg. of the Univ.* i. 290) as the surname of a man who seems also to have been called Jockys (*ib.* i. 292) and Jockys (*ib.* i. 38). It is found again at Oxford in 1510-11 (*ib.* i. 72) as the surname of another man, who was also known as Jox or Jux. And in 1535-6 we find it as a surname in the diocese of Worcester (*Valor eccles.* iii. 221). If the Joh. Jocus mentioned in 1376 in the *Kalendars of the Exchequer* (*ib.* 245) was a Welshman, that also = Jokys in English spelling.

But in any case, Jockyn would easily produce Jocky. It does not seem to be disputed that Wilkie = Wilkin, and Hankey† doubtless = Hankin. "Donkey" (donky, donkie) also = dunkin (cf. the proper names Dunkin, Donkin, and Donkyn?), and the Scottish "horskie," "beastie" = horsikin, beastikin. It is said, indeed, that these are double diminutives made up of *ick* + *ie*, but before one gets double diminutives it seems natural to expect single ones. Now, it is proverbially difficult to find a dead donkey, but who has ever found a "dunnick" (in this sense) dead or alive? "Beasty," again, I know, and possibly my children know "horsey"; but who has ever met a "beastick" or "horsick"? I have already mentioned the diminutives in -kin, -ikin, and -iken in some verses in Chambers's *Popular Rhymes of Scotland* (cf. also "feetikin" on p. 17); and when one turns over a few leaves and finds "poussikie" (p. 22), "mousikie" (p. 26), and "cheesikie" (p. 27), it is all but impossible not to believe that the diminutives in -ikie are diminutives in -ikin with the last letter dropped.

There is another pedigree possible for Jocky.

† I did not allude to Hankey and Hankin in my former letters, because I felt very uncertain about their origin. I now believe them, with Hanson and Hancock, to be from the stem of Henry. Hanric' is found as a forename in Oxfordshire in 1279 (*Rot. Hund.* ii. 829), the a being doubtless due to the French pronunciation of the name.

Instead of coming from Jonkyn and Jockyn it may have come from *Jonken (Jonkene actually exists) and *Jocke—if we allow that abbreviated forenames in -y may come from fourteenth century forms in -e.

However that may be, Skelton, writing about 1513, has "King Jamy, Jemmy, Jocky my jo" (Dyce's ed. i. 185); Skeat alludes to this passage, and Dyce suggests that "Jocky my jo" is borrowed from a ballad—but, anyhow, it looks very much as if Skelton had misunderstood Jocky as a Scottish form of Jacques. Jockie is given in Lindsay of Pitscottie's *Chronicle* (ed. 1778, p. 218) as the forename of one of the Scottish king's servants about 1527. And in 1597 both Jokkie and Jokie are given as forenames (*Reg. of Privy Council of Scotland* v. 431).

Lastly, either out of Jo(c)ky, or rather out of a lost *Jo(c)ke came Jo(c)k. The earliest Scottish use of it which I have found is in 1468 (*Regist. of Cupar Abbey* i. 142). But in Wales it occurs (preceded by "ap") about 1352, being thrice spelt Jock (*Record of Caern.* 58, 86, 88), and once Jok (*ib.* 86), while in Oxfordshire the surname Jock is as old as 1279 (*Rot. hundredorum* ii. 702). The surname Jokkes is also found in 1395 in Norwich (*Cal. of Bodleian charters* 200), and that is pretty clearly derived from Jokken, Jokke, or Jokk. Jox and Jux are also found at Oxford in 1510-15, as variant spellings of the surname Jokys (*Reg. of the Univ.* i. 72). Jhoxon was an English surname in 1472 (*Paston letters* iii. 50), and Joksoun a Scottish one in 1541 (*Reg. mag. sig. reg. Scot.* ii. 2450).

To preserve the thread of my account of Jock I have had to defer some necessary remarks on the Welsh forms quoted above. At the time in question John was not a Welsh name at all, the Welsh equivalent being Ieuan (pronounced Yéwan?). The Welsh forms derived from Jonkin must have been due to mixture of race on the borders, or to the presence of English garrisons and of English retainers.

In Welsh there is no vernacular letter or sound equivalent to the English J. In Middle-English MSS. J was used indifferently for J and for I, and in the Welsh MS., now lying before me, of the *Red Book of Hergest* J is used as I (e.g., in *Jscouan*, col. 816). Consequently the written form Jockyn would suggest to a Welshman no pronunciation but Yockyn, and that is the way (as Mr. William Jones, one of our Oxford Welsh scholars, tells me) in which it is always pronounced. That also is the obvious explanation of the Welsh name Yokkeu found in 1325 (*Parl. Writs* ii. div. 2, 726). Yokkeu, as printed, represents the sounds Yok-hay, and would = Jokkē, the h indicating (Mr. Jones suggests) not a real aspirate, but the explosive force of the preceding guttural; but it is possible that the true reading may be Yokkeu or even Yokken.

There was, Mr. Jones tells me, a gentleman commonly known as Iocyn Ddu (= Black Jockyn) living in Anglesey as late as the beginning of this century, but the name seems to be extinct now.

So much for the o forms. But, as the a forms produced forms in e, so did the o forms produce forms in u. As early as 1324 we have Junkyn as a surname at Radnor (*Parl. Writs* ii. div. 2, App. 245); and the same man also appears as Jukyn (*ib.*), but for the latter form the index (1046) substitutes Ju'kyn. Junkyn is found as a surname in Scotland as late as 1565 (*Registr. Episcopatus Morav.* 441). From it may have come Jounky,† a surname found near Malmesbury in 1292 (*Reg. Malmesbur.* i. 275); and from it, or, rather, from *Junken, came Juke, a Bristol surname in 1589 (*Brist. and Glouc. Arch. Soc.*, *Great Orphan Book* 257). From Juke of

† But the true reading may be Jounky or Jonky.

† The index also gives Jonchus on p. 262 and Jonkus on p. 277, the text reading Jonckus in the former case and Joukus in the latter.

course came Jukes, among the forms of which were Jooks, Juckles, Jucks, Jux, and Juxe (*Reg. of the Univ. of Oxford* i. 58, ii. pt. 4, 258). Juxon we all know.

I have pointed out that from the Jank- stem we get Jagge; then why from the Junk- stem should we not have Jugge? And surely enough we get it as the surname of a well-known sixteenth century printer; if anyone supposes that it was pronounced Judge, let him know that this printer "took to express his name a nightingale sitting in a bush with a scrole in her mouth, wherein was written jugge, jugge, jugge!" (Lower ii. 122 from Peacham's *Compleat Gentleman*). Jugg is also a London surname in 1568 (*Harleian Soc. xxv. 39*), and as early as 1319 we get either that or Jugga as a surname (*Chetham Soc. viii. 189*). I go further and suggest that Juggins is a derivative of Junkyn.

But, if Junkyn and its allied forms represent Jon=John, they were equally adapted to represent Jane=Joan, as soon as the latter lost its final-i. In that case Jugg or Jugg might=Joan as well as John. Is it then a mere coincidence that according to Bardsley (p. 49), who gives instances, "In the seventeenth and eighteenth centuries a popular sobriquet for Jane or Joan was 'Jugg'"? Jugg and Juggy are still applied in Leicestershire to birds—"juggy-wren" being used for Jenny-wren (*E. D. S. 31*); "Jugg is a local name for the fish-wives of Brighton" (*Suss. Arch. Coll. xiii. 26*); and I find that Jug=Joan is admitted to be the origin of jug=a pitcher, being used as a feminine to jack=a bottle (e.g. see Skeat s. v.). Is it possible that "junk-bottle," which="the ordinary black glass porter bottle" (Bartlett, *Dict. of Americanisms*, s.v.) is also a derivative of Junk-n=Joan?

I have already mentioned that from the Jenk- sub-stem arose a Jink- sub-sub-stem. From this we get in Scotland in 1567 a "Jo. Jame alias Ginkin Jame" (*Reg. mag. sig. reg. Scot. iv. 572*), and in 1601 the surname Jinkin (*ib. v. 1176*); and in England the surnames Jynkyne in 1581-2 (*Sussex Arch. Coll. xiv. 96*) and Jinckyns in 1591 (*Proc. in Chancery, Q. Eliz., iii. 258*). For Jinks I need cite no authorities, but Jynks is a London surname as early as 1571 (*Reg. of St. Botolph, Bishopsgate, 9*). I have also found the surname Jykins in 1531-8, parallel to Jekins in 1545-8: these are both in Rutland wills (Phillimore's *Index library* i. 27, 41). The feminine Jenny, of course, gave rise to Jinnyn.

Now, if from the Junk- stem we get Jug as a female cousin to Jack, why from the Jink- stem should he not have another female cousin "Jig"? And will anybody tell me the meaning of Gyg in these verses of the Towneley mysteries (*Surtees Soc. iii. 88*),

"Com nar and by stand
Both Gyg and Jak"

if it is not another form of Jig = Jug = Joan or Jane? I am, of course, assuming that the lines are correctly printed, and that Gyg should not be Gyb.

From the Jink- stem I also derive Jiggens, a surname in Kelly's London Directory for 1891 (1094), and Jiggons, a London surname of 1617 (*Reg. of St. Botolph, Bishopsgate, 387*). I find Jeggons in the same register and the same year, while Jegon was an Essex surname of 1550 (*Dict. of Nat. Biog. xxix. 286*): these, of course, I derive from the Jenk- stem.

In my last letter I explained the -gg- forms as arising out of -nk-, pronounced first as -ngk-

† I have to filiate my forms in this manner for clearness, but it is quite conceivable to me that Jiggons might be developed directly from Jeggons, and Juxon from Joxon.

‡ Cf. Diccons by the side of Dickens and Dickins (*Reg. of the Univ. of Oxford* ii. pt. iv. 155).

and afterwards as -ngg-. It now seems to me that all that may have happened is this: k is a guttural more remote from n than g is, and so the influence of the final n in such forms as "Jakken led to the rise of such other forms as "Jaggen. Compare *flagon*, which seems to come straight from the French *flacon* (Skeat, *Etym. Dict. s. v.*). And what are the names Digon and Diggens (*Reg. of the Univ. of Oxford* i. 316 and ii. pt. 4, 155), if not corruptions of Diecon and Dickens? Nay, we find the same man called Dickens and Diggens (*ib.* i. 279).

I think I have now fairly shown that not merely in the Jank- stem, but in all the variations of that stem, there is reason to believe that both n's were eventually lost; and to refresh the reader's memory I will here put side by side some of the parallel forms. (1) Jankin (-yn), Jenkin (-yn), Jinkin, Jonkin (-yn), Junkyn; (2) Jakyn, Jekin(s), Jykyn, Jokyn; (3) Jakys, Jekys, Jokys; (4) Jacks, Jecks, Jox, Jucks; (5) Jackson, Jekeon, Jhoxon, Juxon; (6) Jake, Jeke, Juke; (7) Jagge, Gyg, Jugge (Jug); (8) Jeggons, Jiggons, Juggins.

And now I hope I have convinced the philologists; if not, I can only say that for me at least life is obviously too short to go on discussing the derivation of Jack.

I have no time to enter into the general question of the formation of diminutives, such as Andy, Charlie, Willy, Tommy. But I will indicate my present provisional opinion on them. There may be names, like Harry, in which the y is part of the stem, and others, like Jacky and Jocky, in which it may conceivably be so; but, generally speaking, the -y represents an abbreviation. This mode of abbreviation seems to have arisen in the fifteenth century, out of a previous -ē (e.g., Willē and Tommē, which I do now believe to be the parents of Willy and Tommy). And the old -ē abbreviation is the legitimate descendant of an -a abbreviation in Anglo-Saxon, in which, for instance, Wulfstan might be abbreviated into Wulfa. The theory of this explanation of the -ē is mine; the information that it is historically possible I owe to Prof. Napier.

The transition from -ē to -y, at a time when -ē in ordinary words was disappearing altogether, is more difficult. Prof. Napier thinks such a change would require to be explained as arising out of analogy. In that case, Henry, the name of the reigning dynasty, might have been the main factor in bringing it about. Willē would be one of the first names to take -y instead of -ē, on account of the i in William; and in 1430, in the Feodarium of Durham Priory (*Surtees Soc. 58*), we get, as surnames, not only Wille (171) and Wyll (322), but Willey (307), Wyllie (321), and Willy (11, 12, 13, 82, 84). Again, if Jacky and Jocky are not abbreviations from Jackyn and Jockyn, they might be formed out of Jackē and Jockē on the analogy of such forms as Jakys and Jokys, really representing Jakyns and Jokyns, but understood as representing Jaky's and Joky's.

As regards the seeming Scottish dissyllable, Johnnē, in the first half of the sixteenth century (*Metrical Chron. of Scotland*, 47, 638, and 56, 182, Rolls Series), want of time compels me to leave that to the investigation of any future inquirer.

EDWARD W. B. NICHOLSON.

† On one unessential detail I wish to avoid committing myself. Is the e in Janekin part of the suffix, or is it a connecting vowel between it and the stem, or is it part of the stem? In the last case, what is the explanation of the form Janē, and is Jankin shortened from Janēkin or a new formation from Jan?

THE PRESS AT WINCHESTER—SCHOOL ROLLS.

The Palace, Salisbury: June 15, 1892.

In the notice of Mr. F. A. Edwards's pamphlet on "Hampshire Printers" (ACADEMY, June 11, p. 255), it is stated, with reference to the press at Winchester, which seems to date from 1732, that "there are Long Rolls of the school in existence dating from 1653, which surely must have been printed on the spot."

As I have been for some years past collecting the Long Rolls of the school with a view to editing and publishing them, may I say that they were issued only in manuscript until the present century, so far as I know. This, of course, accounts for the difficulty I have had in obtaining some of them. I still want thirty to complete the series between 1653 and 1730. Can your readers put me in the way of obtaining any of them?

CLIFFORD W. HOLGATE.

FUJISAN IN JAPANESE ART AND LITERATURE.

Cardiff: June 13, 1892.

In your review of *Persia and the Persian Question*, allusion is made to the reason of the greater prominence given to Fujiyama in Japanese art and literature than to Demavend in Persian. The explanation given by the writer of the review, that mountains are rare in Japan, will certainly not be confirmed by anyone who has travelled in that country, even for short distances.

While it is true that Fujisan, the peerless mountain, is isolated from any ranges of importance, the whole of the central portion of Japan is of a very mountainous character, numerous peaks rising to eight, nine, and even ten thousand feet. But Fujisan is unique because it stands by itself, and as it rises in an unbroken sweep from the shores of the Pacific, nothing of its full height of between twelve and thirteen thousand feet is lost. This isolation, which allows the snow-capped mountain to be seen from so many distant places (I have myself seen it from the summit of Tateyama in Etchū, 200 miles away), invests it with an interest quite distinct from that which any other mountain possesses for the Japanese mind, and by its strong individuality it dominates the life and thoughts of the people to an extent which others not under its influence can scarcely appreciate. But that it affects foreigners in Japan in a similar way will be evident to readers of Sir Edwin Arnold's account of his ascent of the mountain, and it is within my own experience that learned professors of the mere exact and abstruse sciences have been known to require the aid of verse to express their feelings. The number of Japanese poems in which Fujisan occurs either as principal or subsidiary subject is legion.

R. W. ATKINSON.

ARTIFICIAL HATCHING OF SILKWORM EGGS.

London: June 12, 1892.

In justice to Mr. Curzon's accuracy "of curious information" brought forward in his volume on Persia, I hope I may be allowed to say that his reviewer in last week's ACADEMY need not feel any compunction in guaranteeing the statement that

"in the month of April the natives, and chiefly women, take the silkworm eggs, attached to a piece of paper, and expose them to the warmth of the human body by wearing them beneath their clothes next to the skin. After the lapse of three days the eggs are hatched and the caterpillars appear."

The same practice may be observed in Italy, Greece, and Syria, wherever the requisite appliances for ensuring a warm—not too warm—and even temperature are wanting. The good

wife is loth to trust the precious eggs to artificial heat; for the oven, where there is one, is apt to be too hot or too cold, and in either case will ruin her hopes of silkworms. Doubtless for convenience sake, in the countries above named, the eggs are scraped with a knife off the paper or cloth to which they adhere and placed in a piece of linen, which is carefully tied together and carried in the bosom. If my memory serves me rightly, some eight days elapse before the wee black silkworms—not bigger than a pin's head—make their appearance.

I. GONINO.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, June 19, 7.30 p.m. Ethical: "1792," by Mr. D. G. Ritchie.

MONDAY, June 20, 8 p.m. Victoria Institute: "The Reality of Knowledge," by Mr. J. J. Murphy.

8.30 p.m. Geographical: "Columbus, his Life and Discoveries, in the Light of Recent Research," by Mr. Clements R. Markham.

TUESDAY, June 21, 8.15 p.m. Anthropological: "An Ethnological Inquiry into the Basis of our Musical System," by Dr. R. Wallenbach; "Some Minor Japanese Religious Practices," by Prof. Basil Hall Chamberlain.

9 p.m. Cymrodon: Conversazione.

WEDNESDAY, June 22, 2 p.m. Botanic: Floral Fête.

8 p.m. Geological.

FRIDAY, June 24, 5 p.m. Physical: "Breath Figures," by Mr. W. B. Croft; "The Measurement of the Internal Resistance of Cells," by Mr. E. Wythe Smith; "Units of Measurement," by Mr. Williams.

8 p.m. Browning Society: "Caliban upon Setebos," by Mr. R. G. Moulton.

SATURDAY, June 25, 3.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

TWO BOOKS OF CLASSICAL PHILOLOGY.

Aristotle on the Constitution of Athens. Edited by F. G. Kenyon. Third and revised edition. (Published for the Trustees of the British Museum.) This volume represents a serious attempt to cope with the large amount of conjecture and of historical discussion which has appeared since the first edition of the *Athenaios* saw the light. The text is presented to us as emended by (1) conjecture, and (2) further study of the MS.; and the introduction and notes are very considerably enriched in respect of appreciation of the historical bearings of our new "Aristotle." If Mr. Kenyon has not been altogether able to make up his mind as to when to follow the new light, he is rather to be praised for caution than blamed for indecision. At all events, his edition now shows much more fully than the first and second editions did, not only what is fresh in the assertions of the author, but also to what difficulties these fresh assertions lead. Nothing has caused more surprise than the late date down to which the author keeps Themistocles at Athens. Bauer, in his *Forschungen*, has boldly seized on this date (462 B.C.), and "made it the cornerstone for the chronology of the period." But this has obliged him to lower the date of a good many events. We have not yet perhaps found out where the new edifice will "give"; but such readjustments are not possible without at least a considerable cracking and groaning. If, however, we will not go with Bauer, we have to suppose either (1) that in the well-known account of Themistocles' flight as given by Thucydides, that historian wrote down the siege of Naxos when he meant—or should have meant—some other operations, or (2) that there were two inconsistent stories current about the later years of Themistocles, and that Aristotle followed one which Thucydides had never heard of or had rejected. Perhaps a fresh story grew up after Thucydides' time: the case of the Peisistratidai shows, as Sir G. Cornewall Lewis remarked, how completely and how quickly historical tradition could go wrong. Thucydides wrote so near to the events recorded, and had such

opportunities of consulting the contemporaries of Themistocles and even the men who brought that exile's bones home to Attica, that, if he is to be weighed against "Aristotle," few people will see the balance sink in favour of the later writer. A slip of the pen about Naxos is possible, of course; but then not every operation of the Athenian fleet would serve. We must suppose some operation on the presumptive line of flight of the banished man, and what such operation was there? If, again, the date of Themistocles' flight is to be altered, that usually given to the fall of Thasos must be altered too; but Mr. Kenyon apparently keeps it unchanged. With respect to the date of the treatise before us, Mr. Kenyon is now disposed to fix it more precisely than he did at first, by the aid of the observations of Messrs. Keil, Pais, Weil, and Torr. But probably too much is made of Mr. Torr's argument that, as quadrirèmes are mentioned in c. 46, and not quinquerèmes, the book must have been written before 325 B.C. Surely, if a modern writer were just to mention the building of ironclad ships, it would prove nothing as to whether he wrote before or after the appearance of torpedo boats. The very faintest shade of probability is all that such an argument can attain to. Some new readings by Prof. Blass, derived from his collation of the facsimile of the MS., appeared too late for Mr. Kenyon to adopt them in his text, but he thinks well of them. They are (1) c. 2, l. 10, *οἱ δασεῖσιν τὰν*; (2) c. 4, l. 28, *ἡσαν οἱ δασεῖσιν*; (3) omission of *τὰν* in c. 15, l. 26; (4) c. 16, l. 52, *ναὶ* for *τοτὶ*; (5) c. 18, l. 17, *μετεχόντων τολλῶν*. These, says Mr. Kenyon, are at least possible. (6) In c. 12, l. 56, *ἐγράψην* or *ἐγράψην*; and (7) in c. 42, l. 44, *πρόσφατις* *ἢ τοῖς διάτειναι*, are, he thinks, certain. The volume ends with a transcript of the text of an argument and some notes to the speech of Demosthenes against Meidias—a document which interrupts in the MS. the text of the *Athenaios* *Πολιτεῖα* in the middle of the tenth column.

On Editing Aeschylus. A Criticism. By Walter Headlam. (David Nutt.) This is a production of a kind once much more common than it has been of late years. If a scholar distrusts the work or methods of another scholar, he now usually writes an article, signed or unsigned, summarising or specifying his objections. He seldom writes a book of more than 150 pages to denounce his adversary in terms of scorn and contempt. Rightly or wrongly, we have come to think that such a proceeding is lacking in the sense of proportion, gives too much scope to temper, and beats a drum, so to speak, upon Parnassus: we deprecate being "unfair in the fearless old fashion." But such considerations have, apparently, little weight with Mr. Headlam. A scholar at once learned and brilliant, he has a bugbear, and its name is Dr. Verrall, and it has to be exorcised, "cursed with candle, bell, and book," and warned off the sacred precincts of Aeschylus. Ostensibly, this Criticism is directed against Dr. Verrall's editions of the "Seven against Thebes," and the "Agamemnon"; but it appears that even this onslaught is only an instalment, and we are to expect (see p. 159) a further attack upon the latter volume. Now, these editions of Dr. Verrall's are before the world, and no one, we think, who has read them can fail to see that they have certain defects and audacities akin to their merits and ingenuities. Among these defects we should reckon a tendency to generalise dogmatically and hastily about matters of Attic style and usage; a disposition to differ ingeniously and startlingly from received notions. His statements, on behalf of conclusions in themselves well weighed, are often too wide and too vehement; and his ingenuity is, we think, obstinate—e.g., in his curious

fancy about the word *ἀψυχία*, with which Mr. Headlam deals on pp. 60-63, successfully, we think, refuting it. His reconstitution of the plots of the "Agamemnon" and the "Ion" has not yet, we imagine, carried conviction among scholars. On the other hand, we should not have thought (till we read Mr. Headlam's work) that any scholar could see nothing but these faults in Dr. Verrall's work—could ignore the suggestiveness, the learning, the acute literary criticism, the admirable English style both in notes and versions. All this Mr. Headlam ignores: he is possessed with the idea that Dr. Verrall's scholarship has not the "scientific method"; he is even more possessed with the idea that he himself is its representative. Hence he has produced a criticism, remarkable indeed for wide reading, but far more remarkable for its arrogance. Were he Bentley and Porson, Kennedy and Jebb, rolled into one, he could not assume a more lordly air of superiority. Dissenting from Dr. Verrall's views as to the Aeschylean use of *ἀψυχία*, he contemptuously refers him to Dindorf's *Lex. Aesch.*, "though indeed a lexicon would be of little use to the judgment that could profound such interpretations." That is the way a schoolmaster who is very injudicious talks to a fourth form boy. Again (p. 123), "Dr. Verrall, like little boys beginning Greek, seems to think that *εἰ* is always adversative, to be translated *but*." That is simply a *bêtise*, a piece of condescending arrogance. It is this tone that vivifies Mr. Headlam's pages; it is impossible to listen with patience even to the wisest words of one who is always rating those who are at least his equals. And there is another inconvenience about this attitude of contempt, that it unfits the critic for weighing testimony and other men's views. We see no sign throughout these pages that Mr. Headlam understands that in literature people often draw different conclusions from the same premises. To him, a view different from his own seems actually to imply that the writer has not read the materials which the critic has read. Once proceed upon this inference, and it is astonishing how quickly one may attain the air of arrogance which breathes from Mr. Headlam's pages, and which seems to him merely "out-spoken criticism" (p. 158). We see much reason to regret the rerudescence of this kind of controversy, in which real learning is defaced by personalities, and dislike of another person's method of work leads to imputations of something barely distinguishable from imposture. These are *litterae inhumaniores*.

SCIENCE NOTES.

PROF. HELMHOLTZ has been elected a foreign associate of the Académie des Sciences, in the place of the late Emperor of Brazil.

At the last general monthly meeting of the Royal Institution, a further list of donations was announced, amounting in all to £180, towards the fund for carrying on investigations on liquid oxygen.

THE next volume in Mr. Walter Scott's "Contemporary Science Series," to be published at the close of the present month, is *Volcanoes Past and Present*, by Prof. Edward Hull. It will treat of the form and structure of volcanic mountains, the materials of which they are composed; of volcanic islands; of tertiary volcanic rocks of the British Isles, Europe, and America; recently extinct or dormant volcanic areas; Etna, Vesuvius; causes of volcanic action and connexion with earthquakes, &c. Besides maps and plans, the volume will contain a large number of illustrations showing structure of volcanic mountains, &c.

A NEW monthly, called the *Medical Magazine*—to consist chiefly of signed articles and

reviews, written by medical men for medical men—is announced to appear on July 1. The publishers are Messrs. Southwood, Smith & Co., of King-street, Cheapside.

English Botany: No. 90. Supplement to the third edition, Part I. Compiled and illustrated by N. E. Brown. (Bell.) The publishers have done well to keep their *English Botany* abreast of the time by issuing a supplementary volume. There are many different threads of interest in it; their juxtaposition makes the new volume indispensable to every student of our Flora. It contains accounts and illustrations of some species or varieties overlooked in the body of the work, as *Ranunculus flabellatus*, formerly *R. chaerophyllum*, and *Claytonia sibirica* or *elsinoides*. The former of these has a right to a place in our lists, though it no doubt has now been, as Mr. Brown conjectures, "eradicated by plant collectors." The present writer has searched for it in vain for three years in its old Jersey station. Then the editor has a fresh attempt at sorting out those perpetual puzzles, the Thalictrums and the Water-Ranunculus. *Capsella* seems to be coming in at last for its share of attention. It is almost infinitely various and often misleading in appearance, and much more must be done than has yet been achieved in the way of recording and dividing its forms. *Anemone nemorosa*, var. *coerulea*, is here described as a scarce variety; but one would like to know Mr. Brown's opinion as to the possibility of *A. nemorosa* having been crossed by *A. apennina*. Also there is a good deal of new or corrected synonymy. Unhappy are we, who live just when these changes of name have to take place. Perhaps the newest change here indicated is that *Lepidium* must become *Coriaria*, as named by Mitchell (1748).

PHILOLOGY NOTES.

PROF. MAURICE BLOOMFIELD, of Johns Hopkins University, has reprinted from the *American Journal of Philology* fourth series of "Contributions to the Interpretation of the Veda." He here discusses: (1) the meaning of the root *yup*, as to which he argues, from the ritual passages, that the primary meaning is to "wipe off, efface, smooth away," and the secondary meaning to "destroy"—the other proposed interpretation, to "hinder, debar" is altogether rejected; (2) the word *jaldsa* and its compounds, interpreted to mean "urine," as the specific remedy of Rudra; (3) a critical review of Book XIII. of the Atharva-Veda, dealing with the Rohita recently published by Prof. Victor Henry—to whom high and deserved compliments are paid by the way.

MEETINGS OF SOCIETIES.

CLIFTON SHAKSPERE SOCIETY.—(Saturday, May 28.)

WALTER STRACHAN, Esq., president, in the chair.—Mr. Strachan read a paper on "Sir Giles Overreach," saying that in this character Massinger had concentrated his skill in showing a man to whom all sense of justice and right is as nought, provided his object be gained. The man's brutality to his daughter proves his utter recklessness in the pursuit of his object. We have to admit that he is a strong character, and we therefore despise him less than we do the cowardly ill-doer. Massinger, who writes as a moralist, visits with too sparing a hand retributive justice on this monster. The way in which he is outwitted, and the temporary frenzy with which he is afflicted, are nothing compared with the enormity of his wickedness. It is interesting to know that the prototype of the character was Sir Giles Mompesson, of whom and of whose myrmidon Michel, who corresponds to Marrall, we have an account in Wilson's *Life of James I.* The counterparts of Overreach are with us now; and in the records of the criminal law we find them notably as the reckless company—

promoters, and again they are met with as the ambitious politicians, often unscrupulous so that they may get into power.—Miss Louisa Mary Davies, in a paper entitled "Ten Minutes with Money Lenders," said that "A New Way to Pay Old Debts" might not unaptly be styled a romance of finance. While looking at the portrait of the high priest of Mammon here unfolded to our imagination and apprehension, we are irresistibly reminded of Shylock, and compelled to institute a comparison between the two. Probably they may both rank among the most powerful of the creations of Massinger and Shakspere respectively. Conception and delineation are harmonious, and the result is consequently ideal. There is no excuse for Sir Giles' diabolical animus against his miserable nephew. Shylock, on the other hand, was one of a race of usurers, and had received much provocation. Both aimed not only to possess other men's *havings*, but conspired against the very *being* of their respective clients. The Jew does this openly; the so-called Christian, more wary, bands over the work to his subordinate. The comparison of the two usurers would be incomplete without a reference to the relations of each to his only daughter. To Sir Giles his charming Margaret was an important item of his possessions, to be turned to practical use for his social advancement. The merry little Jessica is the closely-guarded drudge in her father's household, but loved far more truly than Margaret. Both girls have to blush for their fathers, and both deceive them when it is made worth their while. For the Israelite when baffled we feel an ache of pity, but in the English extortioner's downfall we grant that he has received the due reward of his deeds.—Miss Florence Herapath read a paper on "Masters and Servants." In "A New Way to Pay Old Debts" we have an exceedingly pretty picture of a family where the spirit which influences every member of it from the highest to the lowest is that of friendly sympathy and family union, which in the present day has become so rare. The servants of Lady Allworth are fortunate in possessing a model mistress, respected, feared, and loved by all. A strong contrast is found in the household of Sir Giles Overreach, who hates those over whom he tyrannises, and whose fall is rightly brought about by those very principles he has so persistently ignored. He has outraged his fellows, and he himself is an outcast. He has trampled on humanity, and it turns again and rends him.—This meeting brought to an end the work of the society's seventeenth session. The plays chosen for next session are "Titus Andronicus," "Cymbeline," "1 Henry VI," "2 Henry VI," "Faustus," "3 Henry VI," "The Comedy of Errors," and "Friar Bacon." The Hon. Sec. (9, Gordon-road, Bristol) will gratefully acknowledge the receipt of anything for the society's library, which now consists of 571 volumes.

FINE ART.

Original Drawings of Rembrandt. Reproduced in Phototype. Part. IV. (Deprez & Gutekunst.)

LET me say, to begin with, that even if certain drawings in themselves admirable have been omitted from the collection of reproductions of which I proceed to notice the latest issue, the addition of any supplemental volume, such as is now vaguely promised or threatened, would seem very undesirable. The Rembrandt student and collector, already in possession of four volumes of a work inevitably bulky, and necessarily not inexpensive—though published, indeed, on such reasonable terms as secure the subscriber the fullest value for his money—has, by this time, all that he can require in the matter of facsimile reproductions of the sketches and studies from the master's hand. They are an amazing possession; and not even the Amand-Durand reproductions of Dürer's engravings—works which

lend themselves to a reproduction much more accurate than do the etchings of Rembrandt, or of Ostade, or of Claude, or any of the prints of Turner—not even the Amand-Durand reproductions of Dürer's engravings, I say, come quite so near to their originals as do these wonderful transcripts of the art of Rembrandt as it was exercised with pen or with brush, with ink or sepia-wash, or red chalk or black. But even of this good thing there is by this time enough, and we cry, Hold! Considered numerically, the publication has now reached the point at which, if I remember rightly, the original issue of Claude's *Liber Veritatis* was arrested, though Earlam did, indeed, at a later period of his career, undertake the translation of yet another hundred of the drawings of the accepted leader of classic landscape.

The fifty reproductions which constitute, then, the fourth and concluding volume of the work which has been with Herr Lipmann, of Berlin, so much a labour of love, and in which he has had the assistance of many competent hands, include something like the usual variety of studies—something like the usual variety in regard to subject and in regard to provenance. This time, the collections drawn upon for reproduction comprise those of the Louvre, of the Teyler Museum at Haarlem, of the Goethehaus at Weimar (Goethe was naturally a thousand times too intelligent to undervalue the "preparations" of a master, and we can imagine the calmness of satisfaction with which, in the latest and most reflective of his years, he exhibited them to Eckermann, and Eckermann's filial enthusiasm over the drawings and the lecture upon the same); then, again, there is drawn upon the very chosen collection of Mr. Heseltine, and that of Herr von Beckerath at Berlin, while two painters—Sir Frederic Leighton and M. Léon Bonnat—prove admirable exceptions to the too general rule that the painter has not wide enough interest to be occupied with the historic study of Art, or to appreciate a production conceived in a spirit quite other than his own.

The present portfolio is indeed admirable. I have not been enabled to detect any drawings which may not fairly be believed to have come from Rembrandt's own hand. Here, in a possession of the Louvre's (No. 154 b.) is the subject of the Return of the Prodigal treated with the utmost dramatic power, and with such a frank adherence to the outward circumstance of the artist's own time as would please Herr von Uhde or Mr. William Strang. Here (in No. 155) is the yet more important pen drawing—more finished; more subtle, perhaps; more intimate of expression—of the Angels appearing to Jacob; that wayfarer resting obviously—as Rembrandt's art conveys it—in a delightful and not dreamless sleep. Again, the Louvre drawing of Christ on the Cross, the thieves on either side, the crowd around, and the sponge held aloft to the failing but divine figure. Yet, again, as 157 shows, the Louvre is in possession of one of the most masterly of the later landscape compositions—in his later time alone, though not perhaps in actually his latest, would

Rembrandt have thus drawn the "View of a Canal, with Houses on both sides," and with, it should be said, trees in heaviest leaf, and waters in quietest and deepest shadow. No. 162 *b.* shows a lion's surprised discovery of a dead man lying on his path. Nothing is more amazing in its expressiveness and in its learned economy of means. The landscape No. 163—belonging to the Louvre also—I should take to be earlier than either of the drawings I have last spoken of. It is done with greater patience of record and with visible submission to the facts of the actual scene, as they are wont to present themselves to an ordinary vision. Chronicle, almost topographical chronicle, is here, instead of the exhibition of Rembrandt's yet finer power to mould the actual material to the form his imagination willed. No. 161 *b.*—a small and complete figure-study of curious subtlety—might almost be a suggestion in pen and wash of the great portrait of Clement de Jonghe as it is known in the first state of the etching. The man is a little younger than Clement, however, and—unlike Clement and the younger Haering—a book gives colour to his meditations. To as early a date as 1634 belongs the elaborately wrought and well grouped, but as far as its colouring is concerned, the unpleasant drawing of "The Resurrection of Lazarus" in the Tayler Museum at Haarlem. "The Entombment of Christ," likewise at Haarlem, is a composition of singular dignity and of almost classic austerity—well-nigh sculptural in effect. It is very superior to Herr von Beckerath's still interesting possession of a design for the same subject. Homely and intimate, and yet dignified and beautiful, is that drawing of the Holy Family which belongs to Mr. Heseltine; and amazing in its simplicity—instinct with child life, with infant powerlessness and infant *naïveté*—is the sketch, or rather, in few lines, the absolute realisation of "A Child in a Cradle." Sir Frederic Leighton is the fortunate possessor of this dainty, yet in truth most powerful, example of the greatest Dutchman's art.

The series whose concluding volume has been now not too elaborately or exhaustively referred to, is one that does great credit to its promoters, and is an important "document" conducive to the real knowledge of Rembrandt and to the understanding of the greatness of his range. It is issued, let it be said, in a most limited number of copies.

FREDERICK WEDMORE.

NOTES ON ART AND ARCHAEOLOGY.
The following exhibitions will open next week: a collection of the works of M. Josef Israels, at the Hanover Gallery; pictures by Sig. Ludovici, representing "Summer and Winter," at the Japanese Gallery—both in New Bond-street; three sets of pictures and sketches, by Mr. Felix Moscheles, at Mr. Stacey's Gallery, Old Bond-street; and a collection of sculpture by M. G. Van der Straten, including reproductions in various sizes, at Messrs. Bellman, Ivey, and Carter's, Piccadilly.

The tenth annual meeting of the Society for preserving Memorials of the Dead will be held at Bishop's Stortford, on Tuesday and Wednesday next, when visits will be paid to churches and other historic buildings in the neigh-

bourhood. There will also be an exhibition of rubbings of Hertfordshire brasses, and of drawings and photographs of memorials which have come under the notice of the society.

A COLLECTION of "black and white" drawings (with the results reproduced by various processes), may be seen on any Wednesday during June and July, at Mr. Henry Blackburn's studio, Victoria-street, Westminster.

ON Monday next and the two following days (June 20-23), Messrs. Sotheby will sell the collection of pottery and porcelain formed by the Rev. F. W. Joy, Rector of Bentham, in Lancashire, many of the pieces in which come from other historic collections. There are examples of the best European fabrics; but the chief interest lies in the representative series of English ware. Of Bow, there is the famous inkstand, painted with daisy pattern, and bearing the inscription, "made at New Canton, 1750"; of Bristol, a cup and saucer of the Burke-Smith and also of the Champion-Burke tea-services; of Lowestoft, pieces of what is known as the Owles service; of Wedgwood, a magnificent set of blue and white ware, with signs of the zodiac in relief. There are also a large series of old Leeds and Staffordshire pottery, characterised by quaint shapes or curious marks, and beautiful examples of Worcester, Derby, Chelsea, Plymouth, &c.

MESSRS. CHATTO & WINDUS have now issued the Illustrated Catalogue of the new Salon, that of the Champ-de-Mars. The drawings are on a larger scale, and more carefully reproduced, than those of the old Salon. The English translation is also better, though only a little better; but we are surprised to find so many misprints, even in the French.

THE Magazine of Art for June opens with the second notice of the Royal Academy, by the editor, accompanied by illustrations of five of the pictures. Among the other articles we may mention Prof. Herkomer's on "Scenic Art," and a paper on Jules Bastien-Lepage by Mr. Claude Phillips. The frontispiece of this number is an etching by Mr. J. Dobie of Mr. Waterhouse's "Circe," which was exhibited at the New Gallery last year.

BOTH numbers of L'Art for May are chiefly taken up with accounts of the Salon by M. Paul Leroy, illustrated with drawings of some of the most important pictures. Besides the usual art notices and the continuation of M. F. Lhomme's paper on "Comedy of To-day," there is only one other article, called "Un portrait de Gianfrancesco Gonzaga," by M. Emile Molinier, which treats of this Marquis of Mantua, and is illustrated with a medal struck in his honour and an equestrian bronze, attributed to Sperandio, now in the Louvre.

THE Indian Magazine and Review for June (Constable) prints two reports by Mr. Lewis Rice, director of archaeological researches in Mysore. One is on the Edicts of Asoka, recently discovered by Mr. Rice himself in the Chitaldrug district. The inscriptions are three in number; but one is greatly defaced, and the other two are identical. The text is substantially the same as that of the Rock Edict at Sahasaram and Rupnath. The importance of the discovery, as already stated in the ACADEMY, arises from the fact that no inscriptions of Asoka have previously been found south of Orissa and Kathiawar. The other report of Mr. Rice is upon a find of Roman coins made last year near Bangalore. The coins are 163 in number, all silver denarii, mostly of Augustus and Tiberius. One of them seems to have scratched upon it the Persian word "Karkh." Here, again, the chief interest is in the locality, so far inland; for Roman coins have often been found both on the eastern and on the western coast.

THE STAGE.

IT is asserted that a "dry rot" has set in at the theatres, and the statement seems a true one. Rarely has a season been so bad: the pieces in themselves so little memorable and so unsuccessful. Apart from the question of the lamentably indifferent quality of many of the plays presented—in which good acting for the most part has had to struggle against the difficulties created by uninspired and mechanical, or (as a change) perhaps morbid, authorship—a succession of circumstances from a regretted royal death down to the triumph of "Venice" at Olympia, and of Miss Lottie Collins at the music halls, whither Society has to some extent fled, have made the season at the theatres both signally disastrous and socially dull. Terry's has closed, the Avenue has closed, even the Adelphi—the safest home of melodrama for the multitude—has closed; and we are not inclined to prophecy a brilliant future for the Shaftesbury, with Mr. Kyrle Bellew and that somewhat self-constituted "star," Mrs. Brown Potter. The "Fringe of Society" holds on at the Criterion; "Peril" is now played at the Haymarket instead of "Hamlet"; the bill is being changed at the Garrick; and, in a week or two's time it may safely be said that only the lighter pieces can safely withstand the effects of the summer heats and of political agitation. Turning again for a moment from the question of the accidental disadvantages under which the season has laboured, when one remembers how frequently and with how much fervour the public is assured of the debt it owes to contemporary playwrights, one is inclined to ask what would be the condition of literature if the practitioners of its different branches—the authors of books and of journalism—had contributed so little to the common intellectual stock as had been contributed this season by the writers of plays!

MUSIC.

OPERA AT COVENT GARDEN.

SIGNOR DE LARA'S opera, "The Light of Asia," which was announced last season but withdrawn, was produced on Saturday at Covent Garden. The composer sought inspiration from a high source: the story of the Lord Buddha's incarnation, renunciation, and plan of redemption is as far removed from that of an ordinary opera as is Wagner's "Parsifal." One cannot but admire Sig. de Lara's ambition; and yet, like the man in the parable, he "began to build and was not able to finish." Two reasons can be given for this failure: the composer had not sufficient resources within himself, and his attempt to turn a Cantata into an Opera weakened even his good intentions. The latter change is, indeed, noticeable in the breaks in the music, and in the character of the choral writing. The first reason assigned is, however, the one which makes itself principally felt. If ever there was a subject which called for aid from music, it is that of the Lord Buddha: of dramatic action in the ordinary sense there is little or none, for the story deals with the inner life of a man of high purpose and intense feeling. As in "Tristan," or "Parsifal," so here, the chief interest should have been in the orchestra, and a system of representative themes ought to have guided the intellect to understand the varied emotional moods of the music: or, expressed more briefly, the Wagnerian method alone could have satisfied the demands of the poem. Sig. de Lara evidently felt this to some extent, for there are traces of such a method; but with exception of the "Buddha" theme, the musical material is not complete enough. It is, however, in the development of that

material that the composer shows himself weak: there is no organic growth, no gradation of interest. The orchestration is not strong, and indeed the music does not sound as if it had been thought out for instruments of diverse character and colour. Justice must, however, be rendered to Sig. de Lara. If, in our opinion, he has failed, it must be remembered that he has attempted a task which would have taxed the strength of the highest genius. There are many points of interest in the music—as in the "dance" movements, and in the duets between Siddartha and Yasodhara—there is much that shows taste and good feeling. But in many places the lack of power in the music makes one forget the efforts and excellent aims of the composer. Sig. de Lara's "Light of Asia" may prove a stepping-stone to higher things. The performance of the work under Signor Mancinelli was good, although the chorus was occasionally flat. Miss Eames was admirable in the rôle of Yasodhara, M. Lassalle sang well, and M. Plançon as Atman was most effective. The piece was well mounted.

A notice of the performance of "Tristan und Isolde" at Covent Garden on Wednesday evening must, owing to space, be crowded within a few lines. This music-drama shows Wagner's art-theories in all their strength and in all their severity. A work which soothes or refreshes may represent a healthier, higher form of art than "Tristan," which excites and exhausts; but the world must receive genius in whatever form it chooses to manifest itself. It is foolish and futile to speculate as to what "Tristan" might have been had Wagner followed the lines of old opera, and shut his ears to the romantic strains of Weber and to the soul-stirring utterances of Beethoven. His music drama stands before us as a reflection of the man and of his age, a miracle of emotion and intellect combined, the one supporting and intensifying the other, as in Bach and Beethoven. The performance was remarkably fine. Frau Sucher and Herr Max Alvary in the title-rôles deserve the highest praise, though to both the music evidently proved trying; but they entered so thoroughly into the spirit of the work that any shortcomings could be readily forgiven. Fraulein Ralph took the part of Brangäne, and, except for the false intonation in her warning to the lovers, was satisfactory. King Marke was taken by Herr Wiegand and Kurvenal by Herr Knapp. The playing of the orchestra, with one or two exceptions, was admirable—at times, indeed, almost ideal; if only the orchestra could have been out of sight as at Bayreuth, the effect, of course, would have been wonderfully enhanced. Herr Mahler is a Wagner conductor of the first rank. The opera house was crowded, and the audience showed their enthusiasm, but only at the right moments, viz., at the close of each act.

J. S. SHEDLOCK.

RECENT CONCERTS.

M. AND MME. OUDIN gave their third and last Vocal Recital at Princes' Hall on Thursday week. The programme contained many graceful specimens of modern music, including duets by M. Oudin. Robert Franz, whose name is so seldom seen on a concert programme, was represented by two of his admirable songs, well sung by M. Oudin. A duet, "When love is nigh," by Bunning, deserves mention. In this series of Recitals, now brought to a close, M. and Mme. Oudin have given proofs of their skill and artistic taste, and their efforts have been duly appreciated.

Sir Charles Hallé is continuing his Schubert Recitals. In this age of storm and

stress, the calm beauties and heavenly lengths of Beethoven's great contemporary are acknowledged, but not fully enjoyed. Sir Charles is doing useful work in reviving neglected music treasures. Last Friday week he gave an excellent rendering of the Sonata in A (Op. 120). The programme included works belonging to the ripest years (1825-27) of the composer's short life. Miss Fillunger sang some of the grandest Lieder with her usual success.

Senior Sarasate's second concert took place on Saturday afternoon. He commenced with Raff's second Sonata for pianoforte and violin, in which he was ably supported by Mme. Berthe Marx. The work is showy, but, from a purely musical point of view, not of high interest. A Suite for violin and pianoforte by M. Emile Bernard was produced for the first time. It consists of four movements; the first is somewhat heavy, and the Finale scarcely bears out its title of "appassionata"; but the two short middle movements are clever and effective—excellent specimens of modern French music. Senior Sarasate astonished his audience with his "Nightingale's Song" solo; and Mme. Marx contributed pianoforte solos by Chopin and Schubert.

On the same afternoon Miss Marie Wurm gave a Pianoforte Recital at Princes' Hall, the programme consisting entirely of her own compositions during the last ten years. She is a talented pianist, although at times her tone is hard, and a clever composer; but, as has often been pointed out, a scheme of this sort is apt to become wearisome, and defeat its own object. Miss Wurm played her "prize" Gavotte with much success.

Two concerts at the Albert Hall call for a word of mention. At the one on Friday, June 11, many distinguished artists gave their services. Mme. Albani, who was in good voice, sang "Casta Diva" and the Intermezzo from "Cavalleria Rusticana," arranged (*vnus sit dicto!*) as an Ave Maria. Mme. Renée Richard gave a dramatic rendering of "Ah! mon fils," from "Le Prophète." Chevalier Scovel obtained much applause for his artistic rendering of a graceful Aria from Lalo's "Roi d'Ys"; and M. E. de Reszke was enthusiastically received for his admirable singing of a weak Serenade by Tschaikowski. As it is impossible to notice all the performers, it will be best to say that of the many excellent artists all did themselves justice. Short recitations were admirably given by Mme. Sarah Bernhardt, M. Coquelin, and Mr. Beerbohm Tree, though, with exception of M. Coquelin's "La Chasse," none was altogether suitable at a miscellaneous entertainment. The concert was organised in aid of the funds for the relief of distressed foreign artists in England. Such a fund, if well supported, might induce foreign artists to visit us in even greater numbers than is the case at present. Money to aid them ought to be raised by their own compatriots.

Mme. Adelina Patti sang at Messrs. Harrison's concert on the following day. She was in excellent voice, and was, as usual, overwhelmed with applause, to which she responded with the usual encores. She was supported by a host of eminent artists including Mesdames Patey, Sherwin, and de Pachmann, and Messrs. Santley, Ben Davies, and Master Gérard, whose various merits were liberally acknowledged. Mme. Pachmann gave a spirited rendering of Raff's brilliant Rigaudon.

Mr. Albert B. Bach held a Loewe Recital at the Steinway Hall on Monday afternoon. In his book on Loewe, already noticed in the ACADEMY, Mr. Bach has threatened to write about Loewe and to sing his ballads until the genius of the composer is fully recognised. The programme was interesting; but there is no reason why a later generation, to whom has been revealed the glorious messages of Schu-

bert and Schumann, should be asked to atone for the neglect of Loewe by the men of his day by listening to seven of his ballads at one concert. It is excess of zeal which prompts Mr. Bach to act thus. He sings with intelligence and taste, but without sufficient repose and refinement. The difficult pianoforte accompaniments were well and sympathetically rendered by Mrs. Bach.

The third Richter concert, on Monday evening, was fairly well attended. There was little Wagner and no Beethoven. The programme included Dvorák's "Husitska" Overture—a stirring and characteristic composition. Mr. Barton McGuckin sang a scene from Goldmark's "Queen of Sheba": the music is pretentious and the orchestration decidedly recalls Wagner. Mr. McGuckin was not in good voice. Brahms's Symphony in C minor was magnificently rendered under Dr. Richter's direction. Mendelssohn's "Hebrides" Overture, well played, opened the concert.

M. Paderewski gave a recital on Tuesday afternoon, and though the prices were doubled, St. James's Hall was filled in every part. There are pianists with technique at least as great as that of M. Paderewski, pianists whose readings of the masters are more orthodox than his, but who are not capable of drawing and influencing the public as he does. In him the emotional element predominates, and he thus always makes a direct appeal to his hearers; but he does not always reveal the full strength of the music. Such was the case in his interpretation of Bach's Chromatic Fantasia and Fugue, and Beethoven's Sonata in C minor (Op. 111), though his playing of both was remarkably interesting. The programme included pieces by Schubert, Chopin, a delicate little Nocturne by M. Paderewski, and a Liszt Rhapsody, the fiery rendering of which excited the audience to a high pitch of enthusiasm.

The last Philharmonic Concert took place on Wednesday afternoon. The "Siegfried" Idyll was performed with marked feeling and refinement under Mr. Cowen's direction. Mr. Arbos gave an intelligent and sympathetic reading of Max Bruch's Concerto in G minor, and fully deserved his warm reception. M. Sapellnikof displayed his wonderful virtuosity and finished style of playing in Rubinstein's pianoforte Concerto in D minor; the middle movement has charm, but most of the music is pretentious and empty. After many recalls, M. Sapellnikof gave Chopin's Polonaise in A flat with extraordinary power and energy. The programme also included Beethoven's Pastoral Symphony. Miss E. Palisser was the vocalist.

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15 The sons of α Aterezias, ninety and β two: γ the sons of Ceilan and Azetas, threescore and seven: the sons of δ Azuram, four hundred thirty and two:

16 The sons of α Ananias, an hundred and one: the sons of Arom γ , thirty two: and the sons of β Bassa, three hundred twenty and three: the sons of γ Azephrith, an hundred and two:

V. 14. β δ Neh.; six, Ezra. (Altered, because 668 is 'the number of the Beast')— γ Ezra; 655, Neh.—V. 15. β eight, Ezra, Neh. (The Heb. terms resemble each other, and are confused here, as in v. 12.)—V. 15, 16. γ Wanting in Ezra and Neh.; another proof that the writer had a different Heb. text before him.

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